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GARDEN DESIGN



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TONY AVENT PG 104
DANIEL RICHARDS PG 24

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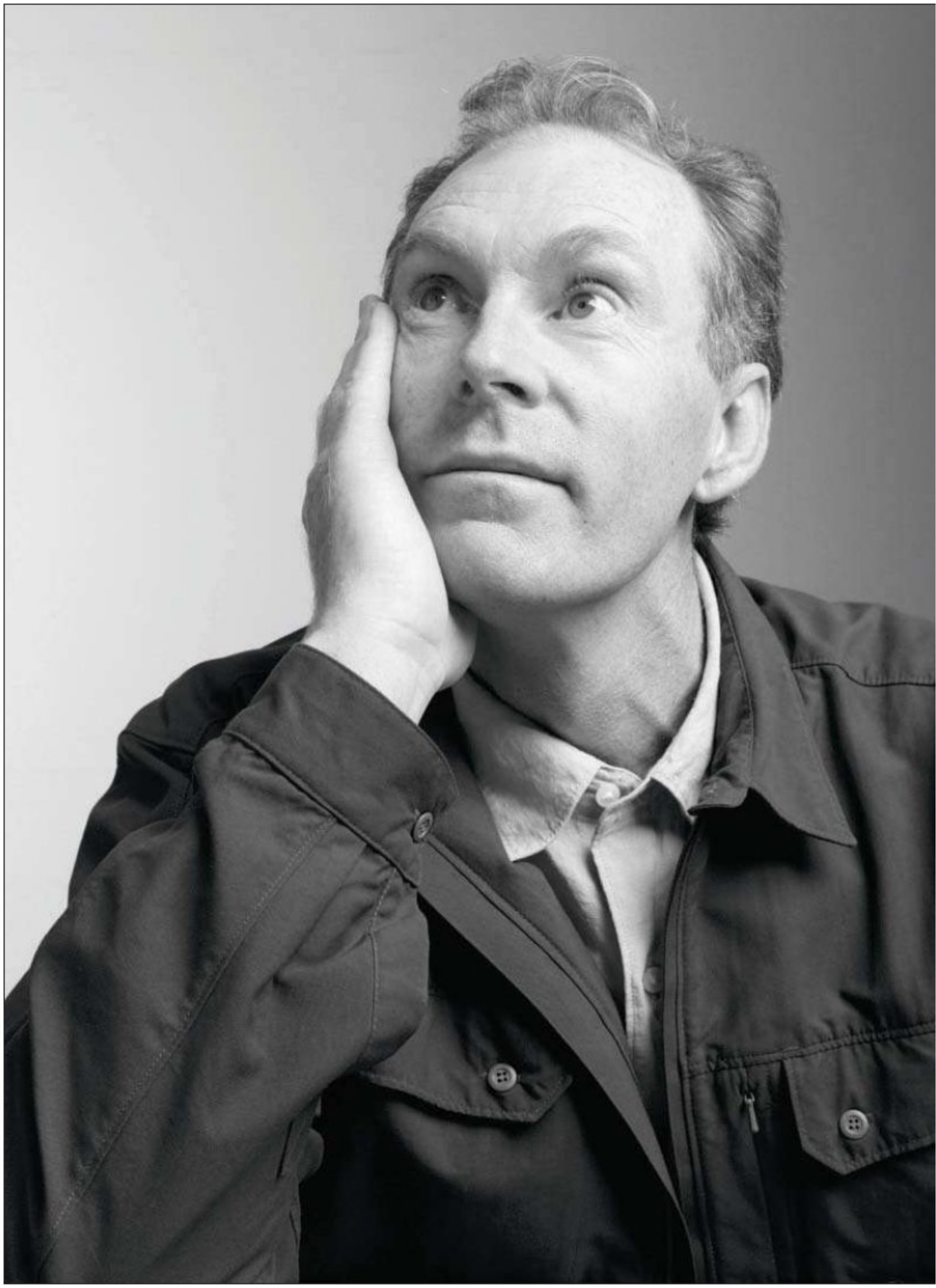



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–Bernard Trainor



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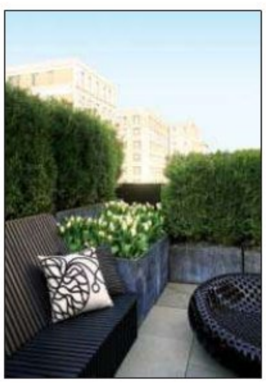
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Features

CLOCKWISE FROM TOP LEFT: RICHARD BLOOM; RICHARD FELBER; HELEN NORMAN



On the cover: Daniel Richards revved up the temperature when he designed the terrace for the 2007 Kips Bay Decorator Show House using Italian outdoor furniture from Porro against a black, white and green palette. See page 24. Photograph by Steve Freihon.

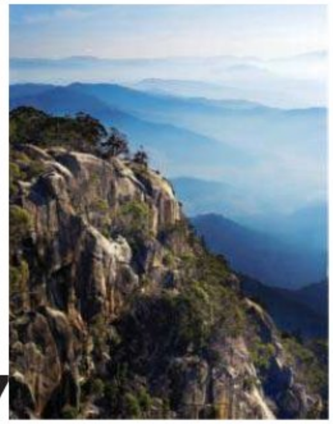

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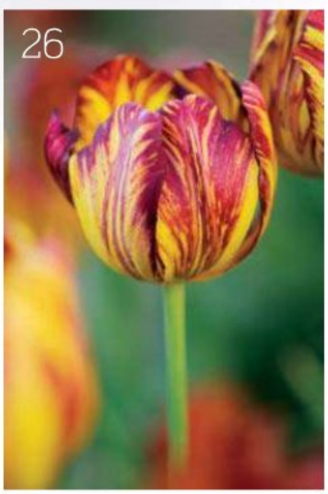
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Ace Hort Reporter

PLANT HUNTING CONJURES UP IMAGES OF SHELTERING UNDER BANANA trees in rainforest drizzle, rappelling down a cliff to glimpse a teensy plant found only in a single 10-by-10-foot location, filling satchels full of notes and drawings and seeds, and eating local cuisine best left unidentified.

But there's plenty of plant hunting to be done within the confines of the civilized world. I did a little of my own adventuring this year, seeking plants for our Way Hot story (page 51). This turns out to be something of a busman's holiday for me, since there's nothing I like better than looking at lots and lots of plants, especially ones I've never seen before. Therein lies the wellspring of my adrenaline rushes. In some ways the traveling was like a mini-trip around the world, meeting plantspeople from Europe to Asia, and American purveyors from Illinois to Oregon, California to Florida. A lot of the hunting happened at big trade shows where growers and vendors converge in feeding-frenzy fashion, such as OFA in Columbus, TPIE in Fort Lauderdale and the California Pack Trials — Shangri-La for plant nuts.

Like Lois Lane, with trusty photo editor Chelsea Stickel in tow, I searched for the latest and coolest, rubbing my hands together in anticipation at each display — "Ah, what do we have here?" In a duo-driven version of point-and-shoot (I point, Chelsea shoots), we prowled down every aisle: me breathless with expectation, Chelsea patient. It's a strange and mysterious world, filled with trademarks and patent numbers, Latin names and labyrinthine company interrelationships. But the goal is simple — to create new, amazing plants that will make gardeners salivate. As far as my reaction to this year's offerings, mission accomplished. The inspiration garnered along the way extends far beyond this year's Way Hot list. We found worthy subjects for future features, plant stories and of course Way Hot 2009. So don't change that dial.

Of course, I also have an ongoing list of personal favorites. And comrades-in-plants like Flora Grubb in San Francisco, Dennis Schrader on Long Island, and Tony Avent in Raleigh, North Carolina, offered up some choice suggestions. (For more on my enjoyable and enlightening conversation with Tony, see page 104.) This year my own shopping list included *Strobilanthes dyerianus*, *Sansevieria cylindrica*, *Dianella revoluta* Baby Bliss™, *Begonia* 'Metallic Mist', blue fern and a big black bat flower. If I could have acquired plants at Pack Trials, I would have been severely Samsonite-challenged on the trip home. This year I'll do more hunting, more coveting and more salivating — I can't wait to get started. Chelsea, start packing!

— **JENNY ANDREWS,** HORTICULTURE EDITOR

One of the plants that rocked my world in my year-long quest for Way Hot hotties was *Rudbeckia* 'Radiance', which I saw in the flesh for the first time at the Ball Horticultural Company display at Spring California Pack Trials last April.



CHELSEA STICKEL

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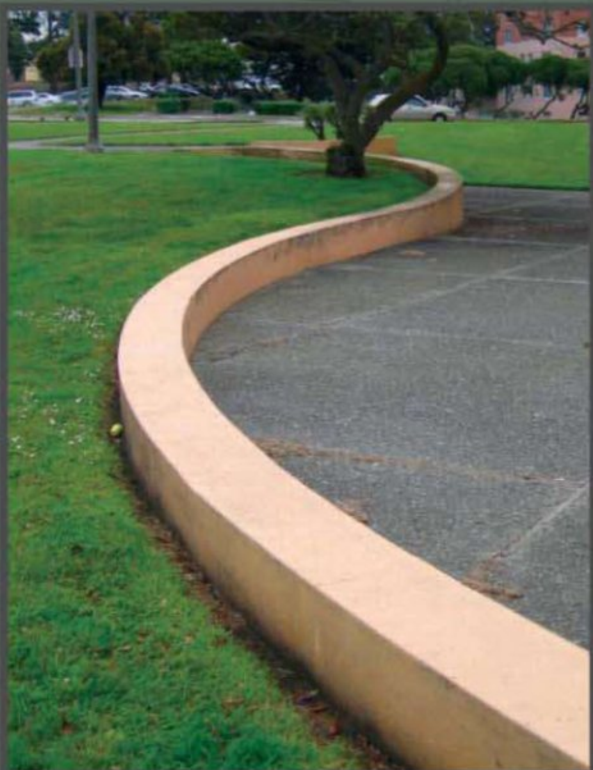
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The Cultural Landscape Foundation

TEAMING UP TO SAVE AMERICA'S Marvels of Modernism



Kidney-shaped pools, boomerang curves, floating cantilevered decks, adventure playgrounds, sculptural Japanese maples, revolutionary new materials, the melding of Modern forms and classic sensibilities. Often experimental and innovative, these gardens and landscapes possess subdued transitions between indoors and outdoors, yet they have often been misunderstood and underappreciated.

Do you know of a Modernist residential property that is in the path of progress? Perhaps a Post-War park or plaza that is scheduled for renovation? Or an abstract or geometric landscape design that is worth saving for future generations to study and take inspiration from?

The Cultural Landscape Foundation (TCLF) and *Garden Design* magazine are teaming up to call for nominations for the 2008 Landslide program – *Marvels of Modernism*. TCLF, established in 1998, is the only not-for-profit foundation in America dedicated to increasing the public's awareness of the important legacy of our cultural landscapes and helping to save them for the future. Since its inception in 2003, the Landslide initiative has spotlighted significant public and private landscapes at risk, and this year's theme will again do so by calling attention to our diverse and unique Post-War garden and landscape heritage.

Charles Birnbaum, TCLF President, says, "Shifting American tastes have, for the past two decades, resulted in the demise and demolition of many of our most innovative and cherished Post-War designs – but, thankfully, today Modern design is having a renaissance and this thematic list will shed light on this formerly forgotten collection."

2008 LANDSLIDE
Call for Nominations

To nominate a landscape as a *Marvel of Modernism*, go to **www.tclf.org/landslide**. Deadline for applications is April 30, 2008.

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Location, Location, Location

We hope you enjoyed the beautiful photos of fuchsias and salvias in our Growing department (April and August/September issues respectively). We neglected to mention the location where these images were taken: the University of California Botanical Garden at Berkeley (see botanicalgarden.berkeley.edu). Renowned for its diverse collections from around the world, the garden is home to more than 12,000 kinds of plants, including over 1,300 rare and endangered species. Apologies for the omission and many thanks to the garden staff for facilitating the photo shoots. — **Ed.**

Plant Quests

On page 20 of your Oct/Nov issue, you describe a plant called *Cannomois virgata.* I have searched all my reference books for this plant and have found nothing. Are you sure the name is valid? — **Richard Handwerk**

I just devoured (and loved) your articles on the agaves [Oct/Nov 2007] and the *Cannomois virgata.* However, I am having much trouble locating the plants, even after hours of Web searching. Could you possibly list sources for each plant? San Marcos Growers has no access to the *Cannomois,* and I am unable to find most of the agaves. — **Liz Henry**

The Cannomois virgata *is proving difficult to locate. San Marcos Growers was carrying it when we went to press for the Oct/Nov issue, but it is likely to go in and out of stock. This is a valid botanical name according to the Royal Horticultural Society, and further information on the plant can be found on several websites (such as plantzafrica.com and big-grass.com). The purpose of the I Love This Plant column is to*

Below: *Salvia muelleri*, one of a host of stunning salvias to be found at the University of California Botanical Garden at Berkeley, featured in Growing in the Aug/Sept issue.



BARB RIES

bring interesting plants to the attention of readers, and each is a personal pick of the writer. The danger, of course, is that a treasured plant might be rare in cultivation. At press time for this issue Cannomois virgata *was listed as available at B & T World Seeds (b-and-t-world-seeds.com), as seeds not plants, so that could be an option. This might be one of those holy grail plants that takes time to become available to a wider market.*

For Agave parryi *var.* truncata, A. *'Cornelius',* A. montana *'Baccarat' and variegated types of* Agave americana, *try Plant Delights Nursery in North Carolina (919-772-4794, plantdelights.com). Yucca Do Nursery in Texas (979-826-4580, yuccado.com) offers* A. parryi *var.* truncata, A. leopoldii, A. *'Cornelius',* A. montana *'Baccarat' and variegated* A. americana. *Cistus Nursery in Oregon offers* A. montana *and varieties of* A. victoriae-reginae *and* A. parryi *(503-621-2233, cistus.com). For gardeners in California, San Marcos Growers, while wholesale, has a retail locator on their website (smgrowers.com). All of these nurseries also offer a varied and beautiful selection of other agaves not featured in the article.* — **Ed.**

Seeing Red

As a new subscriber to your magazine, let me say I am enjoying it. My house and yard are far from upscale, but there are many things I can use and adapt to my place. But in the June/July 2007 issue, it seems that one of your plants is mislabeled. On page 84, the Flying Sparks pot contains 'Dallas Red' lantana, not verbena. Keep the good ideas coming!
— Bobbie Burks, Tyler, Texas

You are absolutely correct. The plant name should have been listed as Lantana *'Dallas Red'. Thanks for keeping us on our toes.* — **Ed.**

In the Pink

In our Fresh lead article in the Jan/Feb 2007 issue, it was sad news for aficionados of garden kitsch when we announced the closing of Union Products, makers of the iconic plastic pink flamingo, designed by Donald Featherstone in 1957. It will come as a relief to PPF lovers everywhere that Union Products, along with the copyright and original plastic molds for the famed bird, has been purchased by HMC International, a division of Faster-Form Corporation. The rescued pink flamingo will resume flight from the company's facility in Westmoreland, New York. — **Ed.**


Antiques



Roy Lichtenstein's painted steel *Modern Head*, 1974, standing 31 feet tall, survived the World Trade Center collapse and, now restored, goes head-to-head with palm trees at Fairchild.

Scene Stealers

A bumper crop of blue-chip fine art is bolstering attendance at public botanical gardens everywhere from the Bronx to Brisbane, Phoenix to Paris. »

CHELSEA STICKEL







Although statuary has enhanced natural settings since ancient Mesopotamia, today's trend is a newly commercial take. Sure, garden installations expand the role of art in public places. But now the art is the star, while plants set the scene. Coming soon: In May, Henry Moores aplenty will grace the New York Botanical Garden, with breathless billing as the largest outdoor installation of Moore sculptures — ever.

Meanwhile, Coral Gable's glorious 83-acre Fairchild Tropical Botanic Garden is hosting a double header of super-sized works by the late pop artist Roy Lichtenstein and the prolific art machine Dale Chihuly — who single-handedly doubled membership at another recent East Coast venue.

But it seems we are back to what was once derisively called "plop" art: artworks, sometimes icons, plopped down wherever — "the thing on the plaza." In contrast to art that tells you where you are, a garden or arboretum commission today might well also hit the road to edify viewers elsewhere — and haul in some development cash. A Donna Billick mosaic that depicts local plants and insects recently migrated from its natural habitat at UC-Davis to be exhibited in Washington, D.C., carrying its message of art, science and environment to a national audience. West Coast bugs and all.



Nothing grabs attention like a little nudity and dogfighting. Bodacciously working it while the gardens bystand are Lichtenstein's (from top) *Galatea*, 1990; *House II*, 1997; *Lamp*, 1978; and *Airplane*, 1990.

So our botanical gardens are becoming art galleries, where the works are framed by trees, lawns and flowers. At Fairchild, Lichtenstein's *Modern Head* is a hulking abstract work posed against a tropical scene of water, palms and wind-blown grasses. Perhaps it is no more out of place than in any other indoor museum or collector's home, so why not in a magnificent public garden?

In the meeting of art and its setting, the glories of Fairchild win out. Sometimes the juxtaposition is ironic: Lichtenstein's *House II* is set by the side of a path — what better place? — though this one is a twisted, flat facade masquerading as a three-dimensional structure, a feat of artistic manipulation.

And so the art of horticulture goes on, science advances and environmental issues continue to be studied, even as our public gardens are extended to include fine art. The big plus is that art and artists — and horticulture — are getting more popular exposure, always a good sign. — **HELEN L. KOHEN**

CHELSEA STICKEL (4)



furnishings

PRAIRIE LUXE

Chicago-based Holly Hunt has introduced the Great Outdoors collection, including styles by French designer Christian Liaigre — a blend of Liaigre's elegant minimalism and the sturdy modernism Hunt's city is famous for. Liaigre's new teak lounge chair, St. Barts Ile de Re, $1,920 (to the trade), has a curved back and a muscular frame that seems solidly braced against the breeze. The interior designer of New York's chic Mercer hotel, Liaigre perhaps improbably began his career breeding horses in France's Vendée region. Known for sunflower fields and spacious skies, it is not so unlike the American plains, where Liaigre's new designs seem right at home. The collection is the glamorous cream of the crop in outdoor furnishings. Call it Prairie Luxe. See hollyhunt.com or call 312-329-5999. — **TIMOTHY JACK WARD**

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A 21st-century take on a Victorian vision, Phipps Conservatory touts itself as the greenest on earth, with passive earth-cooling, wind power credits and steam-heated sidewalks.

ALEXANDER DENMARSH/PHIPPS CONSERVATORY

reinvention

Steeltown Green

With irony, a titan of steel's 19th-century vision is coming to fruition at the Phipps

IN 1895, HENRY PHIPPS BUILT A STUNNING CRYSTAL palace conservatory in Pittsburgh. With eco-consciousness not yet on the radar screen, Phipps spent a then-staggering $100,000 on his gift to the city that had made him wealthy. The business partner of Andrew Carnegie, and no slouch himself when it came to philanthropic largesse, Phipps envisioned "a source of instruction for generations to come."

A century later, the modern Phipps is instructive, not of pulling-out-all-the-stops Industrial Revolution style, but of eco-sensitive innovation in the age of an inconvenient truth. The Phipps is a beacon of green, perhaps ironically in a town that steel begat.

Starchitect-designed public buildings are not unique to our day of Gehry-this, Meier-that. Phipps commissioned Victorian-era superstars Lord & Burnham, whose variations on a theme included conservatories at botanical gardens in New York, Washington, D.C., and San Francisco — American cousins of the hothouse at Kew's Royal Botanic Gardens.

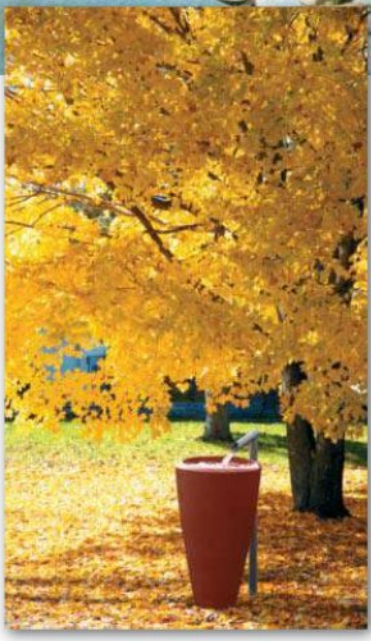
The greening began in 1993, after the city handed management of the Phipps to a nonprofit organization and an independent board. They were charged with financial stability while upgrading, renovating and elevating the Phipps as a destination attraction. Architect William McDonough, the bow-tied *agent provocateur* for all things green, inspired the board to develop a long-term green strategic plan. And so the Phipps embraced sustainable design, horticulture and conservation while constructing its new Welcome Center and Tropical Forest Conservatory, 23,000 square feet in all. The Welcome Center, designed by architecture firm IKM, has reached Silver LEED standards.

Among the innovations at Phipps: an underground "earth tube" and "open roof" system that cools the greenhouse; all-wind power at the Welcome Center; and recycled-steam-heated walkways that obviate plows and de-icers. The Phipps also features green roofs, permeable parking surfaces, rain gardens, sustainable planting beds, no lawn irrigation, drought-tolerant grasses and IPM practices.

Not entirely sexy-sounding, but Henry Phipps' original ambition to inspire generations is bearing fruit in Pittsburgh. It is much-needed local inspiration in the global garden we all cultivate. — **JOE LAMP'L**

Joe Lamp'l hosts GardenSMART *on PBS, and DIY's* Fresh From the Garden. *His latest book is* The Green Gardener's Guide *(Cool Springs Press, 2007).*











Ost's book, published by Belgian company LANLOO ($115), is now available through editofloris .com and amazon.com.

the cutting edge

CLEARLY OST

The extraordinary Belgian florist Daniël Ost has delivered a visionary, visual manifesto in his latest book, *Transparent*. In it, Ost curates a collection of glass vases of varying degrees of transparency and places in each an exquisite, painterly arrangement of often-esoteric vegetal material. For the arrangement shown here Ost chose crème de menthe-colored 'Super Parrot' feathered tulips and Ethiopian arum, vivid as a Granny Smith apple, to rise above a veil of emerald glass. His masterful compositions represent the haute couture of floral design, poetic and metaphorical, marrying botanicals and glass.

—**ISABEL GILBERT PALMER**

ROBERT DEWILDE



Custom Blend Coastal Ledge with a dry-stack grout technique



one to watch

Daniel Richards

THERE IS ALWAYS TIME TO CELEBRATE A NEW TALENT in New York — it's one of the many things that the city does best. This year all the buzz is about Daniel Richards, the young Aussie who recently joined the New York City-based landscape design firm Plant Specialists. Come see what the talk is all about:

GD: *What brought you from Sydney to New York?*

DR: To become senior designer for New York's Plant Specialists. At the forefront of green roof design, and one of the oldest and largest firms specializing in Manhattan rooftops, they wanted to expand into the estate side of the business, which was my specialty in Sydney.

GD: *You made your New York debut at the Kips Bay Decorator Show House last year. Tell us about that.*

DR: Kips Bay has always been very traditional and conservative, but we made a strategic decision to break the mold — particularly because this was the first time it had ever taken an outdoor space seriously. We named our terrace "Traditional With a Twist," and animated it with sculptural furniture from the Italian manufacturer Porro, bluestone paving, lead-coated copper planters and glass resin pots. Then I surrounded the terrace with box hedging, which I opened at strategic moments to take advantage of the views.





Nouvelle Vague chairs by Christophe Pillet (top) and Jean-Marie Massaud's Truffle chair (below) were centerpieces of the 2007 Kips Bay Show House terrace by Daniel Richards (left).

GD: *There is the New York/L.A. connection, the New York/Paris connection. For you, it's the New York/Sydney connection. What projects do you have in the works on the Southern Continent?*

DR: Pitching the redesign of the landscape of Iona — one of Sydney's most historic houses.

GD: *What do American landscape designers need to learn from their Australian cousins?*

DR: To keep it simple. In spring, New York is plagued by the confetti effect — of mixing too many species. I believe in planting one thing for impact. Design, refine and then repeat — that's how you get the wow factor.

GD: *What do Australians need to learn from us?*

DR: Trust professional advice.

GD: *How do you spend your time during the long 24-hour flight to Sydney?*

DR: I take four sleeping pills, order four gin and tonics, and read as many magazines as possible.

For more information see plantspecialists.com. For information on this year's show house, see kipsbay.org.

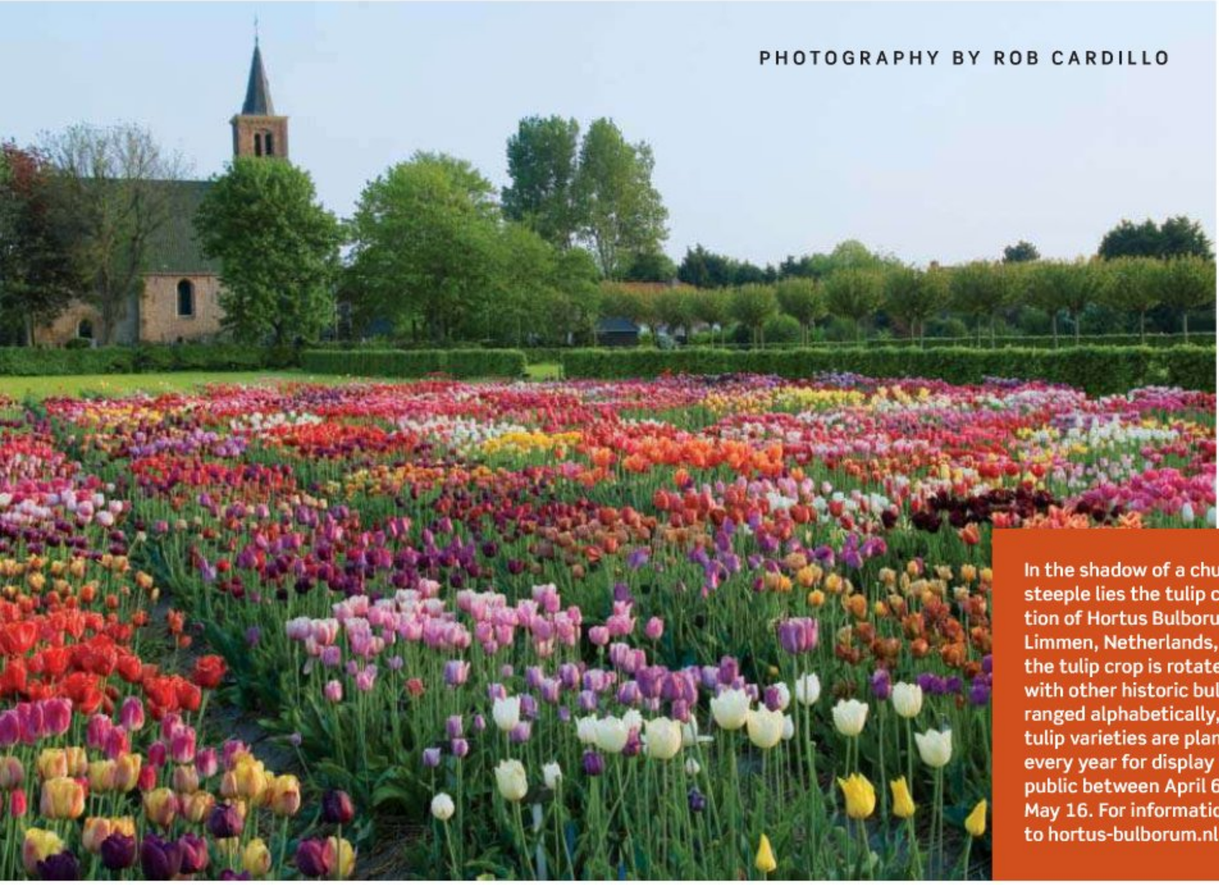
STEVE FREIHON (3)



Timeless Tulips

A priceless "living museum" in Holland is dedicated to preserving the amazing 400-year history of tulips

THE FLOWER WORLD IS NOTORIOUSLY FICKLE. TULIPS, IN PARTICULAR, ARE HERE TODAY and gone tomorrow — surmounted by the next pretty face. Worthy bulbs were slipping into obscurity at an astonishing pace in 1924 when Pieter Boschman, a Dutch school headmaster, began collecting tulip cultivars that commerce had forsaken. And that's how the Hortus Bulborum came into being in 1928, with a small plot in northern Holland and the foresight to realize that some of history's most handsome tulips were about to become late greats. Now, over 200 species and 2,300 varieties are preserved and replanted annually in the five-acre garden Boschman began in Limmen, Netherlands — Holland's tulip heritage is in safe hands. —**TOVAH MARTIN**



PHOTOGRAPHY BY ROB CARDILLO

In the shadow of a church steeple lies the tulip collection of Hortus Bulborum in Limmen, Netherlands, where the tulip crop is rotated with other historic bulbs. Arranged alphabetically, 2,300 tulip varieties are planted every year for display to the public between April 6 and May 16. For information, go to hortus-bulborum.nl.

Appeal: Just when you need a blast of blossoms and an infusion of color, tulips rush in. Polar opposites to the pallid shades of winter, at any other time tulips might be overkill — but not in spring. Their spectrum was one impetus for Tulipmania, a 17th-century Dutch phenomenon in which a primo bulb cost more than an Amsterdam house. After 400 years of breeding, tulips offer a bevy of forms — long-stemmed Mendels, cone-shaped Triumphs, flamed Rembrandts, immense Darwins, Lily-flowered, Fringed, Doubles, Parrots and Viridifloras. Vintage versions of many are available from oldhousegardens.com.

Zones: Hailing from the mountains of central Asia, tulips laugh at cold, but heat is another story. They require 14 to 15 weeks of winter temperatures below 48 degrees to perform, faring



***TULIPA* 'RED HUE':** The Viridifloras are superstars, distinctively marked with greenish flames. At some unknown juncture before 1700, this flamboyant late bloomer became part of the constellation. Although round is what we've come to associate with tulip blossoms, this one has pointed petals that unfold in pure green, then begin blushing after opening and progress to searing red. As Joop Zonneveld, curator of the Hortus Bulborum describes it, "every day you have a different flower in your garden."



***T.* 'BLUE FLAG':** The oldest Double Late variety in cultivation, this light violet peony look-alike dates back to 1750 or before, and it remains a stunning example. With a tutu of petals and an extended staging, it became an instant sensation in the 18th century. Then why was it forsaken by the bulb industry? 'Blue Flag' ran aground commercially because it doesn't propagate easily.

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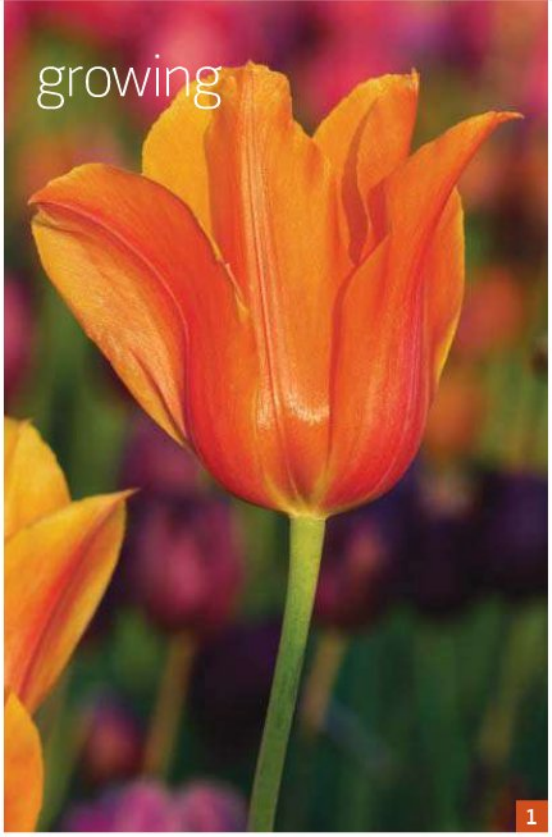
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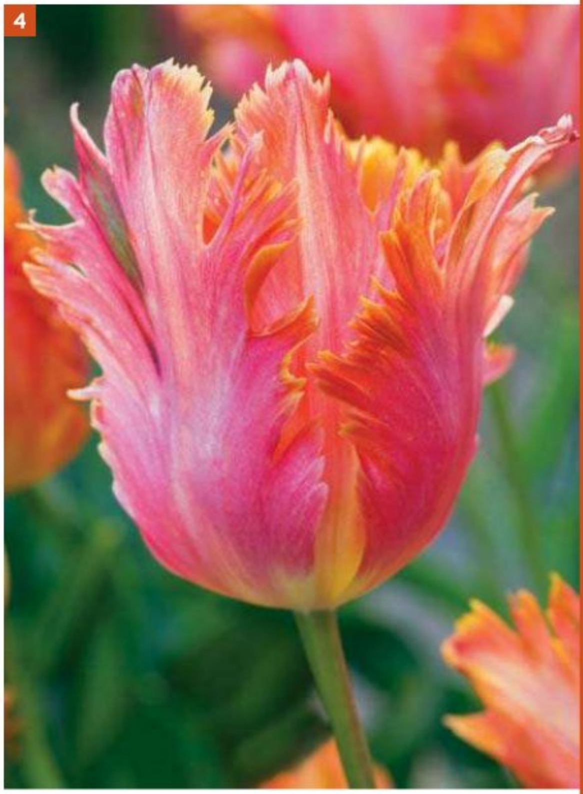
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best when springs are long and balmy with temperatures between 45 and 60 degrees. Even in ideal conditions, most hybrids should be replanted annually, although many species will naturalize.

Exposure: Tulips are sun lovers. In the shade, they're weak and spindly with small flowers. But keep in mind that tulips perform before most deciduous trees leaf out.

Soil: Because tulip bulbs are primed and ready when the bulb is planted and then whisked away after the show is over, soil isn't a major issue. But given their druthers, tulips prefer a sandy loam soil and excellent drainage, and detest being sunk in soggy beds.

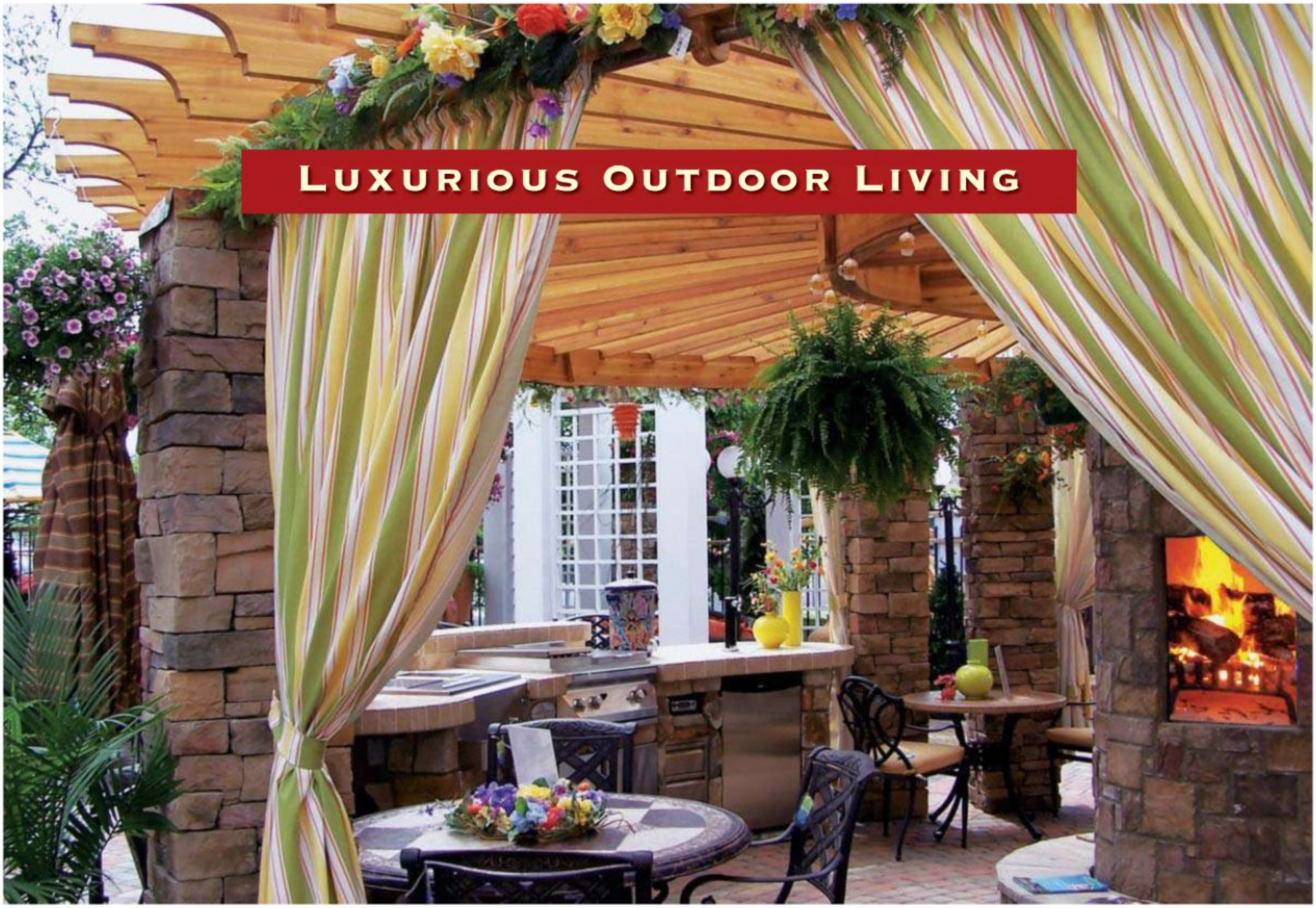
Care: To plant, bury bulbs six to eight inches deep. If you're planning to leave your tulips in place for a few years, cut off flowering stems after the petals have dropped. Leave the foliage intact until the last week in June when they've completely died back.

[1] *T.* 'TEMPLE'S FAVOURITE' Not only do the plus-size petals of this flaming starlet prove that big is beautiful when it comes to tulips, but the subtle nuances of color from mustard through to magenta with hints of purple render this Single Late tulip, first introduced in 1984, worthy of preservation. Part of its charm is the flared petals.

[2] *T.* 'ZOMERSCHOON' Because certain tulips are emblazoned with brush strokes of color, they were dubbed "Rembrandts" in 1925. Sparking Tulipmania, striped (or "broken") tulips were the darlings of the Dutch, the most sought-after (and expensive) versions being those with strong contrast. This striped sensation in scarlet and white (often described as strawberry and cream) was originally introduced in 1620, later to be reclassified into the Rembrandts. Due to its disarming charm and strength, it's still available on the tulip market.

[3] *T.* 'ROYAL SOVEREIGN' ('CHARLES X') It was the short, stout, cup-shaped form inherent in the Rembrandts that won hearts in Holland as much as the streaks of color in each petal. Although the introduction date for this Rembrandt type is lost to history, its ruby rays against a brilliant yellow background were incentive for the preservation of this "golden oldie."

[4] *T.* 'ORANGE FAVOURITE' The ruffled petal edges as well as the fiery combination of orange with green blotches and a yellow base in the petals are the keeping qualities of this simmering 1930 introduction. Parrot tulips can be weak, so it was the strength of the bulb that also rendered it worthy. Plus, 'Orange Favourite' inherited a divine aroma reminiscent of freesias — the sort of antidote you crave in spring.



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***T.* 'COLUMBINE':** Although true blue isn't in the tulip's spectrum, purple is well-represented. And this 1929 Rembrandt type features the color purple in all its nuances, streaked over snow white. Staged when shock appeal is the best tool to break out of the doldrums, the drama of unfolding is part of a tulip's titillation. With 'Columbine', the outer petals dramatically part to reveal more white within.

DESIGNING WITH TULIPS: ☐ Although an ocean of tulips is one way to go, a more current trend integrates tulips with spring-blooming perennials in herbaceous borders. ☐ Sprinkle the bulbs beside epimediums, pulmonaria (lungwort), primroses, trilliums and hellebores to merge tulips into a garden setting. ☐ Tulips also play well with other bulbs, such as late-blooming daffodils, hyacinths and crocus. ☐ Blend tulips that bloom simultaneously, pairing complementary colors and harmonious shades for riveting displays (since it's all in the timing, try a professionally crafted blend from colorblends.com). ☐ Thanks to Dutch growers, tulips are available in just about every shade and color combination. Rather than just working with solids, treat yourself to a smoldering spring in subtle color variations. No longer humdrum — tulips are *tres chic.*


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[1] MUSHROOM MAGIC Marcel Wanders takes an allegorical approach to his innovative design. He had Snow White's companions in mind when he created these shitake-shaped, 17-inch lacey plastic stools for Moroso, $450. Call 800-705-6863 or see morosousa.com.

[2] POMPEII POP Bisazza's glassy mosaic flooring bridges indoor to outdoor, survives the coldest of zones, and will last for, well, centuries. Among their range, this daisy field is comparatively tame! $57 per square foot; 800-247-2992 or see bisazzausa.com.

[3] HEART FELT Designer Liora Manné makes indoor/outdoor rugs of hand-laid felt, impregnated with latex and trimmed with a water jet. Her most recent works feature photo-realistic flowers. In three-, five- and eight-foot diameters, $100, $250 and $600; 212-989-2732 x103 or see lioramanne.com.



2

Botanica Pop

With a snap, crackle and pop, there's edgy fun in the garden, with botanical themes

THE POP ART MOVEMENT THAT GERMINATED IN THE LATE 1950S ONCE IRREVERENTLY enshrined a taxidermy goat and collared it with a spare tire. It made icons of Campbell's soup and Ballantine beer cans. The serious fun and revolutionary spirit of Robert Rauschenberg, Andy Warhol, Jasper Johns and others endures, a lasting influence in the design world. The original pop artists were not-so-distant cousins of Dadaists, and looked wryly at everything apple pie and Marilyn Monroe — and even fetishized the American flag. Their cheeky approach shook up the establishment. Fifty years on, the pop vocabulary is in a second bloom in the design of outdoor furnishings. Look for blowup scale, punchy colors, hard-edged shapes, appropriated objects and collaged compositions. Here, Patricia Urquiola for B&B Italia explodes the look of traditional woven cane to super-graphic proportions à la Roy Lichtenstein. From Spain, Gandia Blasco reconceived the umbrella and made it a pinwheel of Formica strips. The aesthetic is about individual creativity and some recently neglected good old-fashioned American values: question authority, embrace the future, celebrate innovation. And besides, pop's vibrant colors, bold shapes and clever "combines" of materials are at home in the modern garden. — **TIMOTHY JACK WARD**



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Outdoor Living Redefined


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[4] FIFTEEN MINUTES On-trend outdoor fabrics include Liz Galbraith's new Galbraith & Paul collection for Perennials. Her early work with hand block-printed paper is evident in the step-and-repeat sunflower pattern. Available to the trade. Call 214-638-4162 or see perennialsfabrics.com.

[5] LUCKY BUM British designer Ron Arad was inspired by a four-leaf clover when he designed this garden chair for Driade. Made of snow-white polypropylene, Arad's form-fitting Clover Chair is sculptural, whimsical and remarkably comfortable. $661; 305-572-2900 or see driademiami.com.

[6] UMBRELLA FANS If you think an umbrella is an umbrella, consider Gandia Blasco's Ensombra, a reinvention of an idea, inspired by a fold-up flamenco fan. The garden parasol's 87-inch Formica "blades" cast a pinwheel-shaped "sombra" or shadow. $2,520 to $2,800; 212-421-6701 or see gandiablasco.com.

[7] SUPER CANE Design star Patricia Urquiola started with traditional 19th-century caning, then super-sized it. Her head-turning, weatherproof new Canasta collection for B&B Italia is like 1960s super graphics you can sit on. Call 800-872-1697 or see bebitalia.it.



Steel Magnolia

A 200-year-old camellia collection in South Carolina that has survived war, neglect and hurricanes comes back to life like a phoenix from the ashes

PRESERVING HISTORY ISN'T JUST ABOUT RE-storing buildings, conserving paintings or cataloging fossils. It's about saving the living. At Magnolia Plantation and Gardens in Charleston, South Carolina, one of the oldest and largest camellia collections in the world has valiantly, stubbornly stood the test of time, from its first plantings in the 1830s to its still-underway renovation, begun in 2005. The plantation was listed on the National Register of Historic Places in 1972, and the camellia collection in particular attracted the attention of the Cultural Landscape Foundation, which recognizes important endangered American landscapes, earning it a place in the 2007 Landslide, Heroes of Horticulture program. As Charles Birnbaum, founder and president of TCLF says, "What I love about the place is its antiquity. You can feel the age, the narratives and life-ways imbedded in the plants. Those old, gnarled camellias speak volumes of what they've been witness to."

The plantation itself dates back over 300 years, to 1676, when it was founded by the Drayton family. Eleven generations later, the family still owns and manages the site. Although the first garden was planted in the 1680s, camellias didn't arrive until later, when John Grimké Drayton expanded the grounds in the early 1800s and became one of the first to see the value of Japanese camellias (*Camellia japonica*) and azaleas as outdoor plants.

Prior to that, camellias were restricted to the glass conservatories of the rich and plant-centric in England and the Northeastern United States, when collecting plants was akin to collecting fine art. But the mild winters and long growing season in the South proved so ideal for cultivating camellias outdoors that they became high garden fashion, and are now emblematic of the Deep South.



Magnolia Plantation's gardens are both beautiful and significant, with a camellia collection spanning two centuries. Top: *Camellia japonica* 'Ville de Nantes'.

John Drayton initially turned to the great outdoors to combat tuberculosis. But he found a true calling digging in the South Carolina soil, "working among God's best efforts, in the spirit of Emerson's romantic naturalism," says Taylor Drayton Nelson, a descendant and one of the current owners of the plantation. By 1858 Drayton had amassed over 120 cultivars. Some of the earliest ones available in the United States can still be found at the plantation, including 'Orandako' (1739), 'Alba Plena' (1792) and 'Gigantea' (1830). Miraculously, nearly 30 of Drayton's original camellia plants were found during renovations. Though camellias are long-lived, a couple of hefty antebellum specimens had come dangerously close to the brink by the time restoration began. Now nursed back to good health, they stand 20 feet tall and boast trunks four feet in circumference.

DEREK FELL (2)

fyi: For more on Magnolia Plantation, see magnoliaplantation.com. For more on the Cultural Landscape Foundation and its Landslide program, see tclf.org. George Eastman House International Museum of Photography and Film in Rochester, New York, will feature a Heroes of Horticulture exhibit in collaboration with TCLF through March 2, after which it will travel (see eastmanhouse.org). For information on the American Camellia Society, see camellias-acs.org.

The gardens at the plantation became a well-known fixture in the South, photographed by Matthew Brady and visited by John James Audubon, for whom one garden, Audubon Swamp Garden, is named. But just as Drayton's camellia collection was hitting its stride, enter the Civil War, during which the plantation's main house was destroyed. Thankfully, the grounds escaped significant damage. Indicative of the resilience of the Drayton family, Magnolia Plantation reinvented itself (a skill that recurred following subsequent catastrophes, including Hurricane Hugo in 1989, which required commercial helicopters to clear debris). Post Civil War, in 1872, Magnolia on the Ashley opened its gates and became one of the first public gardens and tourist attractions in the country — the Disneyland of its day. By the 1900s it was South Carolina's premier tourist draw.

During the jazz era, the plantation became a social hub, entertaining the likes of Somerset Maugham, George Gershwin, Henry Ford and Eleanor Roosevelt. In mid-century, owners C. Norwood Hastie Jr. and his wife Charlotte took the significant step of adding a nursery, and sold plants throughout the South. Hastie's particular interest was the camellia collection, and his breeding program ultimately produced some 150 varieties. His writings on camellia cultivation are so astute that they continue to be reprinted.

Part of the restoration addresses the camellias in the Old Broad Walk, one of the oldest parts of the estate, but its primary focus is on later gardens that date from the late 1800s to early 1900s, which were nearly destroyed by Hugo. The process involves the identification and acquisition of older varieties, and the re-establishment of Magnolia-born-and-bred camellias. The result will be a unique garden highlighting "ancient" (pre-1900) and "historic" (pre-1960) varieties. According to Taylor Nelson, the process is about halfway there, though obtaining old varieties is a challenge. Some have come from nurseries like Green Nurseries in Fairhope, Alabama, but such sources are rare. However, thanks to other gardens in the South, both private and public ones such as Bellingrath, Bayou Bend, Norfolk Botanical Garden and Longwood, an alliance has evolved for sharing cuttings, plants and seeds of varieties lost to the trade.

Another challenge for historic gardens is knowing what you have. This part of the restoration has been a bit of a treasure hunt. Notes from John Drayton and earlier research on the property done by Fernanda and Drayton Hastie in the late 1900s have helped. A critical piece of information has been maps found in a book on Magnolia, *Legacy of Beauty*, published in the mid-20th century. One breakthrough in identification came when, during a mammoth cleanup effort, the restoration team found old plant tags, obscured by growth and debris, but still decipherable.

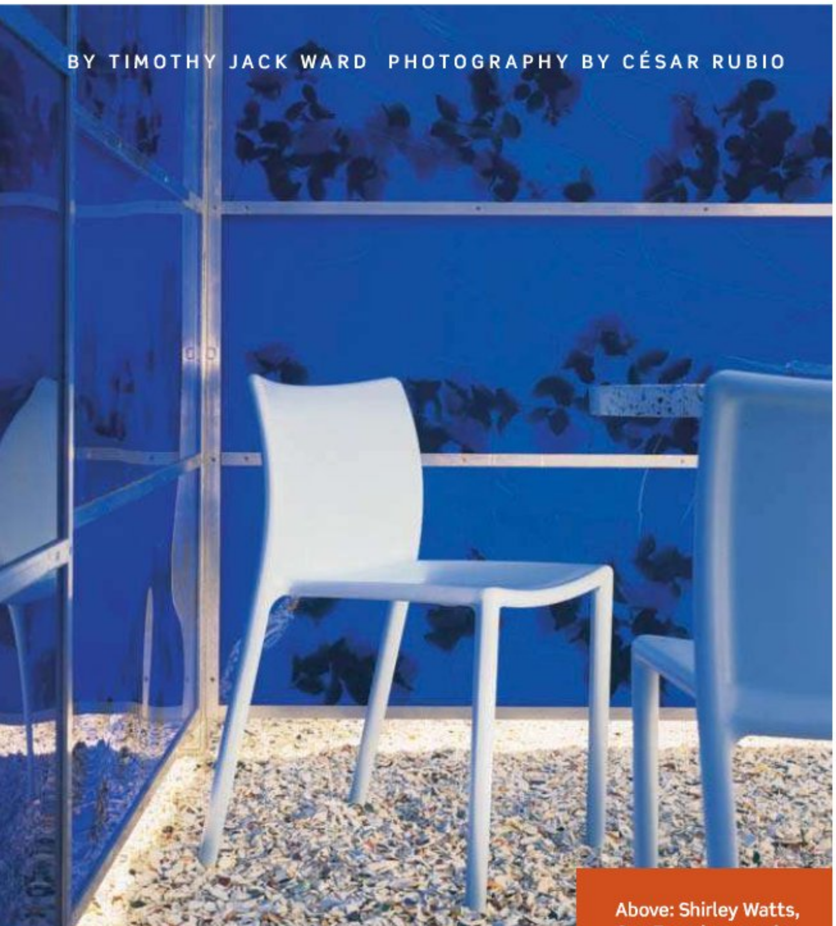
Progress has been greatly advanced by the efforts of Miles Beach, Coastal Carolina Camellia Society president and American Camellia Society director, whose father was involved with Magnolia's nursery in the 1950s and '60s, prior to its closing in 1975, and Tom Johnson, American Camellia Society former chief of horticulture and now director of gardens and facilities at the plantation. Beach's interest in camellias started at an early age, and he has the rare skill of recognizing camellia varieties by sight. For Beach, who considers his time at Magnolia "a very spiritual experience," every day brings an "aha" moment.

Big picture, the dream is to have the largest collection of ancient and historic camellias in the world. For now the team is concentrating on the many tasks at hand, and making excellent progress. Mapping the collection is essentially complete, and over 70 percent of the plants have been identified. Thanks to the care and record keeping of Nelson's grandfather and father, 75 percent of the collection, some 900 post-World War II varieties, is basically intact. "We didn't think we'd be this far along at this point," says Nelson, giving credit to the labors of Beach and Johnson, and the enthusiasm of sister gardens and local groups. In January 2007 the plantation held its first winter garden festival, with record-breaking attendance. This year the event was expanded — a prime example of Magnolia Plantation's continuing talent for successful reinvention. — **JENNY ANDREWS**



Pleasure Garden

Necessity mothers invention in a lively San Francisco family's backyard retreat



BY TIMOTHY JACK WARD PHOTOGRAPHY BY CÉSAR RUBIO

SHIRLEY WATTS IS AN INVENTIVE GARDEN DEsigner, a visual artist, and a licensed contractor whose toolbox includes color, materials, upcycling and a bold dash of pragmatic irony. For her aptly named clients, the Pleasure family, Watts transformed a compact San Francisco backyard into an oasis, crowned with a shimmering, cobalt blue outdoor living space. The family of academic parents and two middle-school-aged children live just a stroll away from Golden Gate Park and the Pacific Ocean.

LAYOUT: When Watts arrived, the 25-by-63-foot backyard was a bedraggled, four-inch-thick slab of concrete, poured in sections to form a rectangular patio. Watts drew her plan "on the back of a napkin" and rather than trash the concrete, revved up her diamond-bladed, walk-behind saw. Like "slicing mortadella," the artist chopped clean-edged, 15-inch-wide strips of the pavement, and "repurposed" the material to form walls and planter boxes. She centered a new 14-by-10-foot pavilion on the lot, parallel to the exterior of the house and visually dividing the garden in thirds.

Above: Shirley Watts, San Francisco garden designer and artist-at-heart, "painted" this outdoor dining space with mood blue cobalt light. Right: Walls are formed of dry-stacked reclaimed concrete, cut in uniform slabs.





SHOJI INSPIRED

Watts built an outdoor dining pavilion for privacy and shelter from cool San Francisco breezes. Framed in aluminum, the translucent panels slide like shoji, each section a "sandwich" of polycarbonate stuffed with fake flower petals.

PIQUE ASSIETTE

Watts invented an ingenious flooring material by salvaging broken china plates and pots, then tumbling the bits in a cement mixer, smoothing the edges underfoot. The result is a fresh, "upcycled" material of surprising strength and durability.

CLEAN LINES

Chairs designed by Jasper Morrison are from Design Within Reach. Watts chose clean-lined pieces to suit the pavilion's sculptural quality. Table-top was custom-made of concrete embedded with broken glass, by Concreteworks Studio in Oakland.

MIX AND MATCH

Just as lowly architectural materials are used for lofty purposes, Watts takes pride in employing common plants in sophisticated ways — boxwood in pruned hedges, roses with bamboo. The garden has privacy but can be enjoyed by neighbors.



A boldly abstract and sculptural chaise longue is nestled in a private corner. The "blue wave" design was custom-made of cobalt pigmented concrete that matches the dining pavilion wall in the Pleasure garden.

MATERIALS: Recalling fancy dry stone walls, Watts turned a "funky mess" into a richly textured, elegant hardscape material. The Pleasure's collection of glazed ceramics triggered even more invention in the garden. Working with a publicly funded recycling center, Watts had hundreds of broken up dinner plates tumbled in a concrete mixer to create more than two cubic yards of "pique-assiette gravel." The pavilion has an aluminum frame and walls that are a sandwich of cobalt blue plexiglass, translucent polycarbonate, and a "filling" of — *quelle horreur* — silk fake roses. Watts emptied the shelves of a local arts and crafts store, and loaded up her grocery cart with $400 worth of roses.

STYLE: To integrate the contemporary garden into a traditional San Francisco neighborhood, Watts picked up on the horizontal lines of the surrounding 1910 three-story clapboards. Her blue and white color palette was lifted from the Pleasure's collection of willowware. Brilliant blue wall panels and stacked layers of salvaged concrete echo the lines and flatter the pastel colors of the neighboring houses. The new walls slide like high-tech shoji and are designed to provide flexible degrees of privacy, while screening the foggy, soggy Pacific coast breezes.

PLANTS: Boxwoods form a typical, pruned

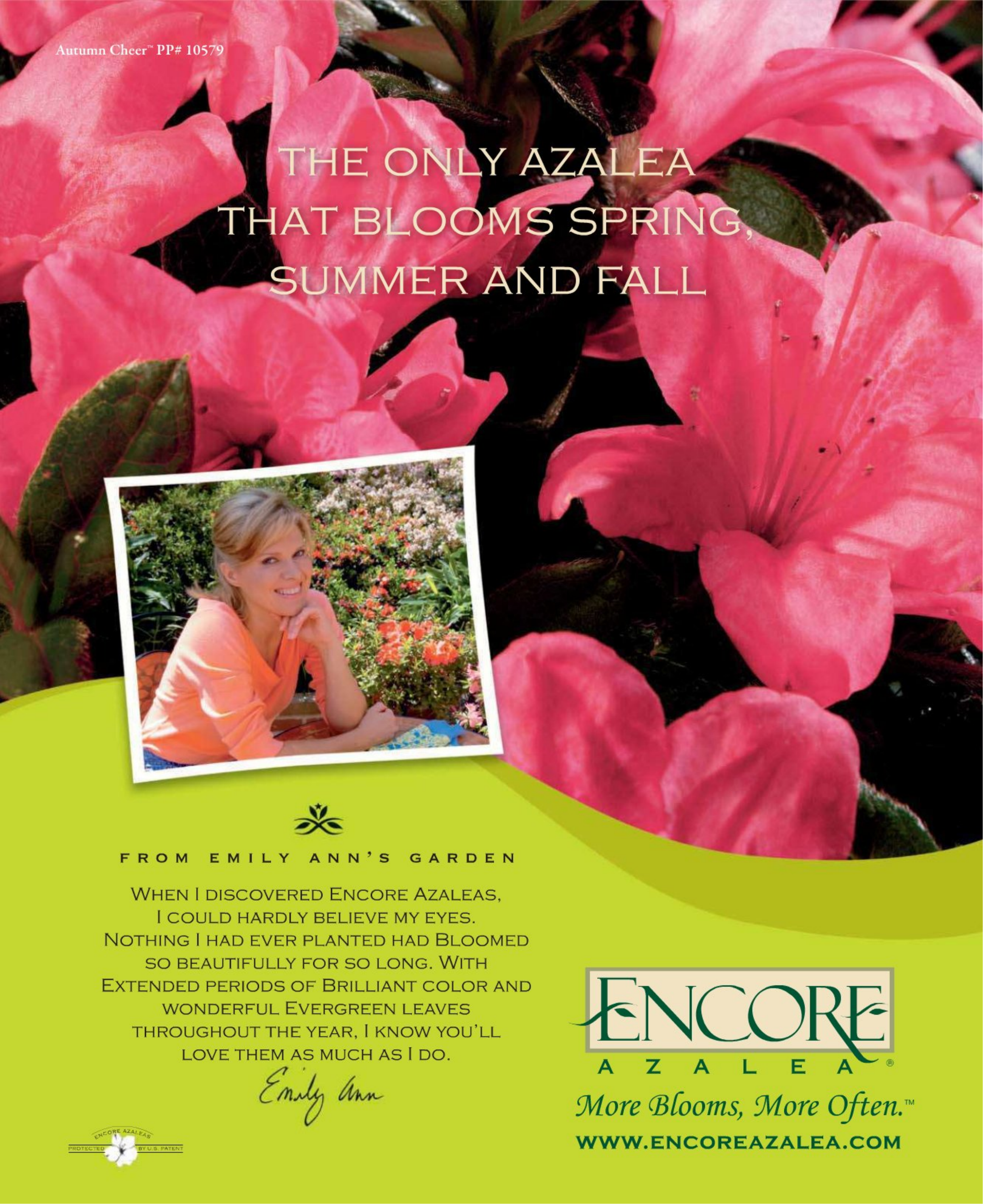
border structure, and are punctuated with exotic "blue" bamboo, carefully thinned to see through. Iceberg® roses are juxtaposed with "rough and tough" *Rosa sericea*, with stunning two-inch red flattened thorns that glow in back light. Watts says she learned to grow and maintain plants the old-fashioned way ("weeding, back when I had to be told which were the weeds!") and likes juxtapositions of exotic and humble plants.

FURNISHINGS: The pavilion is furnished with a custom pedestal table for four, made of concrete aggregate that glitters with tumbled glass, visually the uptown cousin to Watts' salvaged garden walls. Jasper Morrison-designed outdoor chairs are pastel-colored like the surrounding homes. In the front of the garden, a cast concrete chaise from Concreteworks Studio in Oakland rests solidly, a chunky wave of cobalt-pigmented cement.

OVERHEAD: The practical constraints of removing the original, paved lot ("We couldn't exactly haul it out in pieces through the house," Watts says) proved an obstacle to be embraced, and the resulting creative resolution is an inspired gesture of "sustainability." Throughout the garden, an artist's consistent concept and creativity made for an evocative, avant-garde family gathering space that is fully integrated with the existing architecture.



Shirley Watts created a meandering, punk-parterre, using reclaimed concrete that "looks like mortadella." A diamond saw (the kind used to break up a sidewalk) sliced the original slab for use as walls, stairs and partitions.


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backyards spa style

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Spas come in a wide variety of shapes, sizes and colors. As a first step, measure the space where you envision your spa, and imagine the overall look and feel for the area. A portable spa can be partially sunken into a stone, wood or brick deck for a customized look. Tuck your spa into a secluded corner, or set it up on a patio with coordinating bars and stools for entertaining. Gazebos and screens from Backyards by Sundance provide shelter from the elements, a place to hang seasonal plants, and the privacy of an "outdoor room."

1 In an area large enough for entertaining, this corner location also offers privacy.

2 An in-ground spa becomes a garden oasis.

3 A wide, stone stairway showcases this Sundance hot tub, and makes it easy to access the verdant, secluded location.

4 A matching gazebo creates an outdoor-room effect.

5 Flowering plants, hedges and trees form a natural spa retreat.

6 You can add matching steps, surrounds, stools, and other accessories to any Sundance Spas hot tub.



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A waterfall, backlit with color on a starry night, adds an element of drama. The AquaTerrace™ and AquaSheer™ waterfalls in hot tubs by Sundance Spas operate independently of the spa's jets, so you can enjoy the sight and sound of cascading water even when you're not using the hot tub.

Keep in mind that a portable Sundance hot tub is quite simple to set up. More importantly, thanks to advanced water purification systems and an emphasis on energy-saving features, a Sundance is easy to care for, with minimal operating costs.

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Rooftop Paradise

Taking the green roof concept to a new level, Newton Vineyard in California created a lush formal parterre garden over its wine cellar

THE BULK OF NORTHERN CALIFORNIA WINERY gardens whisper (and sometimes yell) in a Mediterranean idiom, with a backdrop that is American and wilder. They are surrounded by chaparral-covered hills and anchored by small towns like St. Helena, with a main street looking like the set of a movie western (though gussied up). But at Newton Vineyard, a winery established in 1977 on Spring Mountain above the Napa Valley, owners Peter and Su Hua Newton have created a heightened, dreamlike milieu, isolated from wine country axioms and including elements of the founders' native lands interwoven with the California environment — roses, a pagoda, a torii, lanterns, even a surreal red London phone booth at the entrance gate. Peter Newton describes the designed areas on the site as not strictly an English garden, but "an Englishman's garden in California."

The centerpiece of the winery gardens is a 40-by-120-foot green roof that is reminiscent of lush English borders and classical parterres. As a refinement that pleasingly violates our expectations of green roofs and of sustainable cultivation in general, it creates a new standard for contemporary green design. When the roof was built in 1981, most wineries had no gardens to speak of, and it was intended to set the place apart, though sustainability was not the primary impetus. At the time "green" was far on the periphery of the national idiom. Functionally, the planted roof was created to be an insulating cover for the winery's chardonnay cellar, while visually it became a disciplined magic carpet that seems to have been transported from the *hortus conclusus* of a European monastery, complete with flawless rectilinear and spiral topiary, thrifty herbs, box hedging, fragrant roses and a splashing center fountain.

As winery founder Peter Newton, a native of England, was conceiving of his neat counterpoint to the feral California slopes, he and his wife, Dr. Su Hua Newton, a native of China, were moving on from success at nearby Sterling Vineyards. One of their 11 plots of grapes at Sterling was on Spring Mountain, and the vines there had produced intensely flavored fruit — which boded well for the new estate.

Turning to their steep 560-acre property, the Newtons heeded the erosion-prone land, planting only 100 acres in terraces of vines and leaving much of the rest in native Douglas fir and oak woodland. The winery's ethos became "nature by design," but it is anything but messy. The winery buildings are carved into a knoll, clad in chocolate brown cedar lattice and capped with a plain octagonal pagoda, which houses the lab and serves as a belvedere from which to appreciate the form of the roof garden. At the pagoda's base, Peter Newton has grown a symbol of life and fertility, the pomegranate, as an espalier.

The parterre garden sits on the nine-inch concrete roof of the wine cellar. Excavation for the winery supplied the four-foot layer of soil, which was put atop a crucial layer of gravel. The wines in the cellar beneath ferment under indigenous yeast, making temperature control the prime regulator of their progress — hence the value of the insulating layering of plants, soil, concrete and air.

To maintain the garden Newton has employed a number of efficient, sustainable practices. His efforts to establish good drainage by auguring holes down to the gravel layer have matched his care in making an invisible (mostly drip) irrigation system. Thanks to the durable plants, water is typically applied only twice a week in summer — given the size of the parterre (and the two acres of gardens beyond it), coddling is not an option. Grape pomice, a byproduct of pressing for juice, is utilized as mulch.



A green roof with a new twist at Newton Vineyard near Napa Valley — a formal parterre that provides insulation to the wine cellar below.

COURTESY NEWTON VINEYARD

And pesticides are used only as a last resort, since it is rare that pests sap these plants to the point of losing vigor or beauty.

For Newton, a parterre was the simplest choice of garden style for the rectangular rooftop. Grass paths edged in buried steel strips and lined with boxwood bisect the garden lengthwise, opening to encircle the three-tier fountain at the midpoint, its graduated bowls scalloped from warm yellow stone. Dark *Buxus sempervirens* set in lines at 45-degree angles from the garden axis draw the eye to the panoramic view beyond and subdivide the parterre's quadrants into a tidy grid of diamonds and triangles.

Rows of corkscrew-trained junipers (originally potted wedding decor for Peter Newton's daughter) line two outer edges, like a whimsical pun on the business of winemaking. From a design perspective, they reference the majestic Italian cypresses and narrow, upright trees (among them *Cercidiphyllum*, *Koelreuteria* and *Carpinus*) in the middle ground, which parcel the view of conifer-crested mountains, terraced vineyards and the valley below. Like the arcades around medieval parterres, these green columns create a sense of enclosure. Newton says the garden has been a much happier place since he added them.

From spring late into fall, beds of miniature roses contribute fragrance and color (I saw blooms on the winter solstice, though they'll be sheared by spring), while in other beds perennials and sub-shrubs like *Teucrium chamaedrys*, *Ballota* and *Nepeta* retain their form through the rainy winter, bracketed by boxwood, itself kept trim with hand shearing two or three times per growing season. Peter Newton has trialed many species in these beds, keeping over the long run those hardiest, least thirsty and most easily available, though the gardeners keep a backup supply of containerized *Buxus* on the property for the occasional replacement.

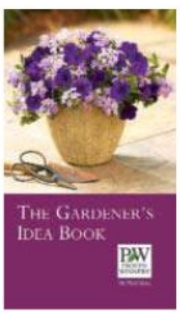
The vineyard also incorporates a green attitude in the growing of its grapes—sustainability is simply smart gardening, whatever the context. Cover crops and grape pomace return fertility to the soils. Irrigation, drawn from reservoirs on the property, is used carefully over the summer when dry spells are more common, which concentrates flavor in the grapes. Some summers the vines require almost no water apart from rainfall.

Those of us who can't shake the image of green roof planting as a scrappy, natives-dense habitat carpet left to the hidden hand of nature for maintenance, owe this myth to the 1970s, when most green roofs, small-scale and pioneering, might well have been mistaken for lovely hobbit shelters. It's a struggle designers still face at initial client meetings and beyond — against "nature" as the stereotype of green roof design. Nowhere was the initial inspiration wilder than in California, home to earth-harmonious designs like Lawrence Halprin's land-use plan at Sea Ranch and the solar anti-burb of Village Homes, in the university town of Davis. Newton Vineyard showed initiative ahead of its time, incorporating strong garden design with conscientious land stewardship, in an unexpected location, creating an Eden atop a wine cellar. — **JASON DEWEES**



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TOP 50

the Way Hot

These winners for 2008, gathered from across the country, rock the garden and roll with the punches, looking fabulous and hanging tough. Completing gardens elegantly appointed with fine furnishings, striking ornaments and stylish structures, the plants here orchestrate beautiful landscapes, adding texture, color and form from borders to containers, indoors and out.

BY JENNY ANDREWS

[For a list of sources for Way Hot plants, see the Sourcebook beginning on page 93]


2


5

spice girls

Sassy flowers and foliage add ba-da-bing to borders and containers — revel in the rich shades of bright, bold, saturated, unabashed color

[1] ***ACALYPHA* SIZZLE SCISSORS™** With ultra-frilly leaves, pink-edged with hints of green, this copperleaf plant from Proven Winners adds a punch of color and texture to a mixed container or bed. Annual.

[2] ***CAPSICUM ANNUUM* 'MEDUSA'** Hot plus cool equals a jazzy ornamental pepper that's not pungent, so it's safe to grow around kids. Indoors it makes a wild "hairdo," spring through Christmas, of twisty narrow peppers in ivory, yellow, orange and red. Also look for child-friendly 'Chilly Chili'.

[3] ***GAILLARDIA* COMMOTION™ 'FRENZY'** There's nothing low-key about this new blanket flower from Novalis, with high-intensity red and yellow flowers, more numerous than other fluted types. Part of a series introduced by Skagit Gardens, which also includes terra-cotta 'Tizzy'.

[4] ***HEUCHERA* 'GEORGIA PEACH'** The first out of the gate for the new heat-and-humidity tolerant Southern Bell Series from Terra Nova, with big, eight-inch strawberry-colored leaves overlaid with silver. The magic ingredient is the Southeastern native *H. villosa* parentage. Zones 4-9.

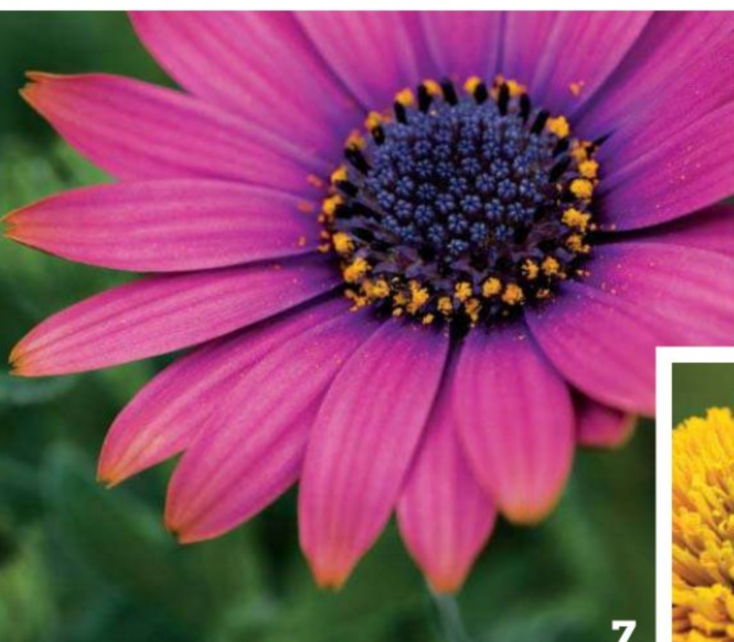
[5] ***IRESINE* 'BLAZIN' LIME'** Building on the fan base established by hot-pink 'Blazin' Rose', 'Blazin Lime' has lime-green leaves with cream markings and fuchsia stems. From Ball Horticultural Company. Zone 8.

[6] ***KALANCHOE* 'MAYON'** Lava hot, this new kalanchoe from Fides in the Netherlands is named for a Philippine volcano. Thick clusters of small flowers are salsa red with white tips. Low-care houseplant or summer annual.

[7] ***OSTEOSPERMUM* SUMMERTIME SERIES** From German grower Dümmen comes a cornucopia of fruit-inspired African daisies, with tasty names like Blueberry and Cranberry. Purple and fuchsia petals have an iridescent look, with dark violet-blue centers. Typically used as an annual.

[8] ***RUDBECKIA* 'RADIANCE'** A black-eyed Susan amped to the max. Heads of narrow, quilled golden petals look like a cheerleader's pom-pom. Blooms summer through fall, 18 inches tall. Hardy to Zone 5a.

[9] ***SALVIA SPLENDENS* 'DANCING FLAME'** Gaudy in a good way. As if the brassy gold and green variegated leaves weren't showy enough, they're topped with bright scarlet-red flowers for a double whammy. Lightweights are free to pinch off the flowers and just enjoy the flashy foliage. Perennial in Zone 9 and warmer.


7


8

LEFT: CHELSEA STICKEL (2, 5, 7, 8); RIGHT: RICHARD FELBER (10)



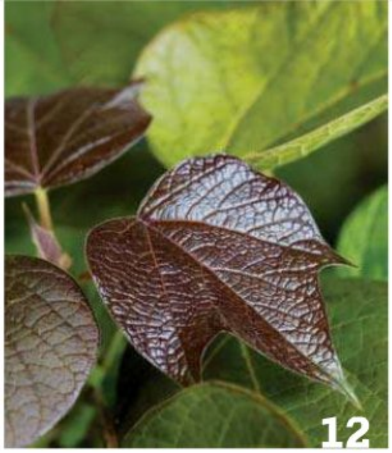
10

AECHMEA BLANCHETIANA Bombshell bromeliad from Brazil and one of the best for color, shown here as a key structural element in a design by Florida landscape architect Raymond Jungles. Coppery orange with red tips when planted in full sun, this large vase-shaped plant, about three feet tall, adds to the spectacle in spring with a six-foot flower candelabra of red and yellow. Zones 10b-11. Also an easy houseplant.



11

***AGONIS FLEXUOSA* 'JERVIS BAY AFTERDARK'** Australian hottie with black-purple willowlike leaves and a peppermint scent. This smallish tree (15-25 feet), with a weeping habit is ideal for small gardens. Regular pruning keeps it lush. Hardy to Zone 9. A good substitute for purple leaf plums in warm zones. Also a good container plant, here it is the tall focal point in a grouping designed by Flora Grubb of San Francisco.



12



13

back in black

Like the little black dress, dark flowers and foliage are the essence of glamour and sophistication, from sultry wine reds to mahogany to near-black purple



20

[12] ***CATALPA X ERUBESCENS* 'PURPUREA'** New leaves on this Indian bean tree emerge wine colored to chocolate, segueing to green in summer. White flowers are lavender-tinged. Though it can reach 40 to 50 feet tall and wide, it can be pruned hard to keep it shrubby. Zones 5-9.

[13] ***CORDYLINE* 'BURGUNDY SPIRE'** A towering column of glossy burgundy, eight feet tall or more and three feet wide, with narrow leaves the entire length, this dracaena palm makes an exclamation point, or plant a grove of them for a funky forest. Shorter in a container. Zones 9-11.

[14] ***DAHLIA* HAPPY® SINGLE SERIES** This dahlia series from Holland sounds more like a dating service, especially with names like First Love, Kiss, Party and Romeo. Single-form flowers glow like fireworks against black-purple foliage. Blooms summer through fall. Perennial in Zones 8-10.

[15] ***DIANTHUS BARBATUS* 'BLACK ADDER'** Dime-size purple-crimson flower clusters above black-tinted foliage. A sweet William from Sahin in the Netherlands. Biennial or short-lived perennial. Zones 4-8.

[16] ***DISPORUM CANTONIENSE* 'NIGHT HERON'** Like black bamboo or giant asparagus, wine-colored stems of this Dan Hinkley introduction stretch to six feet, unfurling black-purple new leaves in spring. Fairy bells is much too precious a name for such high drama. Creamy flowers in summer are followed by black-purple berries in fall. Zones 6-9.

[17] ***GOSSYPIUM HERBACEUM* 'NIGRA'** Like industrial design for plants, a commercial crop-plant — cotton — has been transformed into something garden-worthy. Levant cotton has nearly black foliage and stems, burgundy flowers and walnut-size bolls of white cotton in late summer.

[18] ***MUSA ACUMINATA* 'SIAM RUBY'** Stunning, sought-after banana from New Guinea. Crimson leaves are flecked with green. Hardy in Zones 10-11, but grows fast, so even Northern gardeners can enjoy this treasure as an annual.

[19] ***SOLENOSTEMON* 'CHOCOLATE MINT'** Rich new coleus with mahogany velvet leaves edged in chartreuse. For just a hint of black, try racy 'Fishnet Stocking' coleus, with an inky tracery of black-purple veins over lime green.

[20] ***TACCA CHANTRIERI*** Freaky yet elegant, the sinister-looking bat flower has shiny, black bat-shaped flowers with long trailing whiskers, and large foliage like peace lily. Zones 10-11.



19



15

LEFT: MARION BRENNER (11); RIGHT: CHELSEA STICKEL (12, 15, 19), MONROVIA (13), CHASSOT CHASSOT/PHOTOLIBRARY (20)



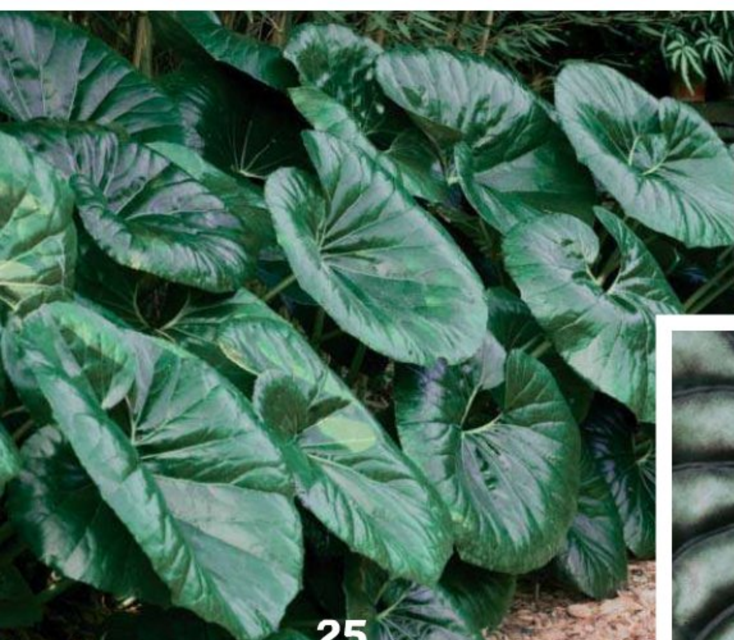


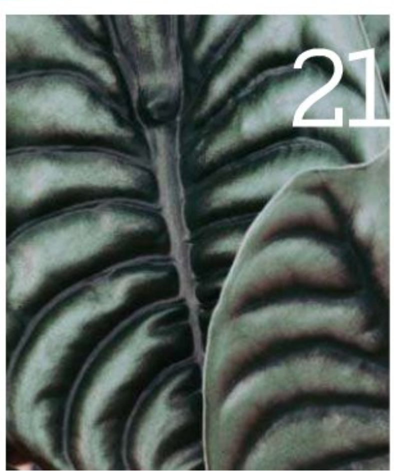
heavy metal

Gleaming, shimmering, shining — plants with a metallic sheen bring on texture and contrast, and reflect glints of light even in the shadiest of spaces



[**21**] ***ALOCASIA CUPREA*** Shield-shaped, Giger-esque waxy leaves look like burnished metal (the species name comes from the Latin *cuprum*, meaning copper), with deep ridges and dark purple undersides, about a foot long by eight inches wide. Easy houseplant. Hardy in Zones 9-11.
[**22**] ***ATHYRIUM NIPONICUM* VAR. *PICTUM* 'SILVER FALLS'** A Japanese painted fern with shimmering silver fronds and reddish-purple veins whose color only intensifies as the weather heats up, unlike some Japanese painted ferns that "go green" in summer. Hardy in Zones 4-9.
[**23**] ***BEGONIA* 'METALLIC MIST'** A breakthrough begonia for hardiness, 'Metallic Mist' from Terra Nova Nurseries is reliable to Zone 8. Ultra-silvery maplelike leaves form a sturdy mound. Pink flowers are a charming bonus.
[**24**] ***COPROSMA* 'EVENING GLOW'** Tender shrub (Zones 9-10) from New Zealand with small high-gloss leaves that look varnished. This rainbow version of mirror bush is green and gold in summer, adding orange and pink tones fall through spring. Easily shaped into topiary or bonsai.
[**25**] ***FARFUGIUM JAPONICUM* VAR. *GIGANTEUM*** With leaves as big and shiny as a vinyl record, giant leopard plant makes a bold statement. Yellow daisylike flowers bloom in fall, but the foliage is the main attraction. Hardy in Zones 7-10. Called tractor seat plant in Australia — funny.
[**26**] ***MICROSORUM THAILANDICUM*** The peacock-blue iridescence on the thin, dark green leaves makes blue fern a perfect name. An epiphyte from Asia, it easily adapts to a container or terrarium, making a dialogue-starting houseplant. Likes it toasty warm (70-80 degrees) and humid.
[**27**] ***PLECTRANTHUS* 'EMERALD LACE'** Softly silver and tough as nine-inch nails, this compact plectranthus makes a no-brainer container plant, indoors or outside during the summer. Dainty white flowers bloom all year.





[**28**] ***PULMONARIA* 'SILVER SHIMMERS'** Like a clutch of knife blades, this lungwort forms a mound of narrow leaves, nearly pure silver with a thin green edge. Intense blue flowers in spring are larger than on most pulmonarias. Zones 4-8. Another lungwort with similar star power is 'Samourai'.
[**29**] ***STROBILANTHES DYERIANUS*** Persian shield rocks through heat and humidity, producing bright purple, iridescent leaves with dark purple undersides all summer long. Hardy in Zones 9-10. Also makes a glorious summer annual in colder zones.

LEFT: TERRA NOVA (22, 23); ROB CARDILLO (29); STACY BASS (25); PAM MCLEAN (21); RIGHT: ROB CARDILLO (30)



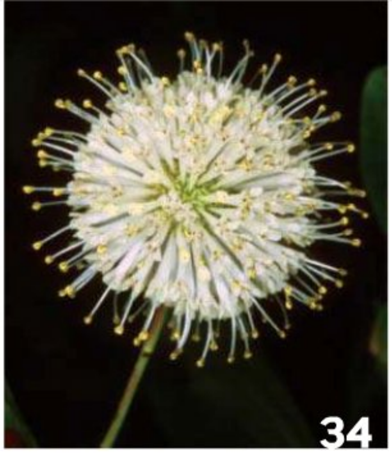
30

ALTERNANTHERA FICOIDEA 'RED THREAD' A low-mounding annual that brings color plus texture, this Joseph's coat has sleek, pencil-thin purplish-red leaves that glow red when backlit. Here at Chanticleer near Philadelphia, an edging of 'Red Thread' joins larger-leaved cousin *A. dentata* 'Purple Knight', heliotrope and Heavy Metal cohort *Strobilanthes dyerianus* (see facing page) to add dramatic contrast to the silver foliage of cardoon, *Senecio viravira* and *Centaurea gymnocarpa*.



31

SANSEVIERIA CYLINDRICA Making its common name particularly apropos, this snake plant has long, narrow, cylindrical leaves arranged in dramatic Mohawk fans. A collector's form of an old-fashioned plant and a must-have for chic interior-scapes. This grouping, planted in a row of tall, stylish concrete planters, creates a simple yet dramatic accent to a contemporary home, though they also fit well in less modern settings.



funky groove

Get the conversation started with offbeat plants — weird leaves, whimsical flowers, contorted stems harmonize the strange with the chic

[32] ***ALOCASIA* 'STINGRAY'** What else could you call this but 'Stingray', with its distinctive twin butterfly-wing lobes and whiplike "tail"? As with many elephant ears it grows best in part sun and moist soil. Zones 8-11.

[33] ***BEAUCARNEA RECURVATA* 'VARIEGATA'** Just in from Holland is this variegated version of ponytail palm, a mop-head relative of yuccas and agaves, with a crazy bulbous base, tall narrow trunk and hippie hairdo of long thin leaves cascading from the top. Often grown as a houseplant, it can become a stunning specimen outdoors in Zones 9-12.

[34] ***CEPHALANTHUS OCCIDENTALIS* 'SPUTNIK'** Cosmic disco balls of pinkish white flowers are bigger and longer-blooming on this version of native buttonbush. Bees and butterflies just can't stay away. Zones 5-9.

[35] ***DAVIDIA INVOLUCRATA* 'SONOMA'** Shades of Martha Graham. Huge white bracts, eight to 10 inches wide, flutter in the breeze on this new dove tree. The species is notoriously slow to bloom, but not so with 'Sonoma', which begins flowering at a young age. Zones 6-9.

[36] ***ECHINACEA PURPUREA* 'COCONUT LIME'** This definitely puts the lime in the coconut and shakes things up. Enter the first white double-flowered coneflower, a diva angling to upstage its hot-pink sister 'Pink Double Delight'. From Plants Nouveau's Confections™ Series. Zones 4-9.

[37] ***FICUS ASPERA* 'PARCELLII'** All the world loves a — fig. Especially this one, the clown fig, with leaves a mosaic of cream, gray-green and dark green, and fruits, pink to purple or striped. Probably hardy to Zone 9.

[38] ***PHYTOLACCA AMERICANA* 'VARIEGATA'** Even with its shocking fuchsia stems and clusters of purple berries, pokeweed has long been underrated. Now sophisticated forms of this American native, variegated green and white, are bringing this country cousin into the limelight.

[39] ***PODOPHYLLUM* 'SPOTTY DOTTY'** This freaky-cool hybrid of Asian mayapple has heavily mottled, dinner-plate-size leaves. A surreal addition to shade gardens in Zones 5-8. Of equal or greater funkiness is 'Kaleidoscope', with bronze and silver spatters.

[40] ***ROBINIA PSEUDOACACIA* TWISTY BABY™** Did someone mention Chubby Checker? This dwarf version of native black locust has zigzag stems and clusters of leaves that hang like wisteria blossoms. Its small stature, unusual texture and tiny leaflets make it a perfect patio specimen. Hardy to Zone 4.

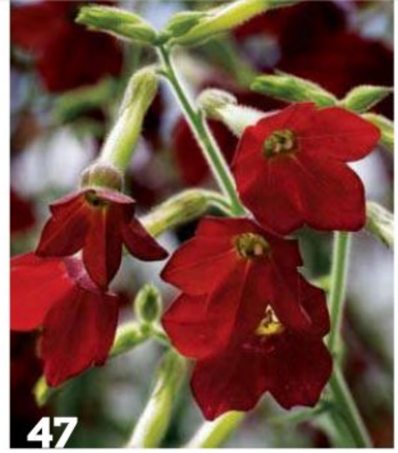
LEFT: CHELSEA STICKEL (31); RIGHT: JUDYWHITE/GARDENPHOTOS.COM (34), ROB CARDILLO (38), TERRA NOVA (36, 39)











rhythm & rhyme

Fuzzy, frilly, smooth or waxy, dainty or bold, texture is that all-important, sometimes overlooked ingredient that keeps a garden on tempo





[41] ***ACHNATHERUM CALAMAGROSTIS*** Rhythmically swaying in the wind, silver spike grass has shimmery silver-green flower spikes that turn tawny in fall. Graceful mounds of foliage are tinted blue. Zones 5-8. Best in low-humidity, cool-night gardens in the Western United States.

[42] ***COLOCASIA ESCULENTA* 'PINEAPPLE PRINCESS'** After trialing 900 selections made by John Cho in Hawaii, who has spent a lifetime hybridizing elephant ears, Plant Delights is ready to release two breakout hits — 'Pineapple Princess' (gray-lavender leaves with purple midrib) and 'Diamond Head' (glossy black-purple). Zones 7b-10. More to come!

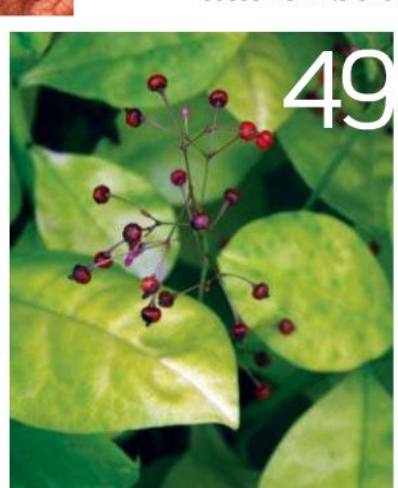
[43] ***DIANELLA REVOLUTA* BABY BLISS™** Compact flax lily from Monrovia with cool-man-cool powder-blue grassy leaves, dainty pale violet flowers and purple berries. A bulletproof plant that tolerates heat, humidity, frost, drought, sun, shade, clay, sand and salt spray. Zones 8-11.

[44] ***DRYOPTERIS FILIX-MAS* 'PARSLEY'** A lacy counterpoint for bold-foliaged plants like hostas in a woodland garden. Congested, crinkled leaves mimic crisp parsley on this new cultivar of male fern. Zones 4-8.

[45] ***ECHEVERIA SUBRIGIDA* 'FIRE AND ICE'** Smooth as Sinatra in his prime, sea-foam-green rosettes of foliage edged in dark pink. Part of the Retro Succulents collection from Proven Winners. For more texture-rich succulents, check out Sunny Succulents from Hort Couture.

[46] ***METASEQUOIA GLYPTOSTROBOIDES* 'GOLD RUSH'** Slower-growing, golden form of the majestic dawn redwood, which holds its color through the season, turning amber in autumn before leaf fall. Zones 4-8.

[47] ***NICOTIANA* 'BABYBELLA'** Masses of wine-red flowers on airy three-foot stems nod in the slightest breeze. A classy new flowering tobacco from Floranova, more compact than its 'Tinkerbell' cousin. Annual.



[48] ***SCOPARIA* ILUMINA™ 'POWDER BLUE'** Frothy confection of minute bright-green leaves and pale blue flowers from Jackson & Perkins' Suntory collection. Forms a delicate cloud, perfect for containers, scented like red licorice. Holds up to the heat without missing a beat. Annual.

[49] ***TALINUM PANICULATUM* 'LIMON'** With waxy, sedumlike foliage and airy heads of tiny pink flowers like baby's breath, jewels-of-opar is a contrast in textures unto itself. Leaves are that ever-popular glowing chartreuse. Zones 9-11.

LEFT: CHELSEA STICKEL (47, 49), GRAHAM RICE/GARDENPHOTOS.COM (46), PROVEN WINNERS (45), WALTERS GARDENS (44); RIGHT: RICHARD FELBER (50)



50

***DRACAENA REFLEXA* 'SONG OF INDIA'** Also called pleomele, this native of Madagascar and other islands in the Indian Ocean has been a no-fail houseplant for years, where it generally stays under four feet. Outdoors in Zones 10-11 it can be a towering, bamboolike textural presence, its eight- to 15-foot stems lined with cream-edged leaves. Here it creates a lush, tropical frame for an entryway.

the quiet revolution

Using reseeding annuals and hardy perennials, Holland's Henk Gerritsen has evolved a new plant palette and a new way to garden

BY NOEL KINGSBURY PHOTOGRAPHY BY HENK DIJKMAN





Lush, wild, exotic — many are the adjectives that can be applied to Henk Gerritsen's Priona Gardens in Holland. Here in late summer, purple drifts of the vigorously self-sowing Argentinean *Verbena bonariensis* combine with annuals like pink cleome in the foreground and white-flowering *Nicotiana sylvestris* — the spontaneous blending with the deliberate. The tall spires of *Verbascum* seed heads also hint at the presence of Dutch native wildflowers.

A tour through Priona Gardens includes many stops along the way, from the tool shed near the house, which shows Henk's hand as a master of container gardening (below) to the tranquil water garden (right) whose boardwalk enables one to peer in the water to appreciate aquatic plants. The pond's proximity to a small house where coffee and cakes are served ensures a return visit.



A GARDEN IS A SPACE BALANCED BETWEEN THE WILD AND THE tame, and for the philosophically minded, the dynamic between these two values is one of the most important and intriguing tensions to observe in different cultures. Holland is a good case in point — an orderly and disciplined society, it has small and tidy gardens, and there is quite a national penchant for clipping trees and shrubs into formal geometric shapes. There is also, however, a strong minority movement of wilder gardeners who would rather grow the country's wildflowers than the latest products of its geneticists, and untidily fill their gardens with seed heads and berries for the benefit of hungry wildlife.

Henk Gerritsen — designer, gardener and writer — is one of their number. His gardens are wild in a way that only the Dutch do wild, with lush borders backed by tidy hedges, massed ranks of seed heads at the end of a neatly mown lawn and a wildflower meadow traversed by a grass path that doesn't require putting on boots. Henk was a young boy during the 1960s and can remember fields, roadsides and ditches being full of wildflowers. Since then, the pressures of intensive farming, new roads and urbanization have resulted in a landscape where almost everything serves a humanly directed purpose. As a reaction to this, a movement of ecologists, nature lovers and gardeners came along during the 1970s and 1980s determined to create new spaces for wildflowers and wildlife in parks, and in private and community-managed gardens. Henk, who grew up in the 1950s and 1960s, was very much one of these campaigning gardeners, but he recalls that "at first I didn't even want to be a gardener. I still remember the intense loathing I felt when I walked through the Engadin Valley in Switzerland for the first time, where I saw cottage gardens that resembled boils, with festering dahlias, African marigolds and gladioli, in the middle of breathtaking alpine meadows."

The clipped hedges in Henk's garden, the Priona Gardens located in a quiet corner of northeastern Holland, are there because Henk is Dutch — but his real passion is for the wild areas he has created between and around them. Although not an ecologist, Piet Oudolf, now famous for his work on the Lurie Garden in Chicago, was developing a successful career as a garden designer at the same time Henk was discovering Europe's rich wildflower heritage. From the mid-1980s, Piet began developing a new plant palette for the gardens he was making, and becoming inspired by plant combinations he saw in nature. Piet and his wife Anja were at that time developing a small nursery; he recalls that "Henk was one of our first customers. He was struck by our plant list: a small book containing plants that were not to be found in any other nursery catalog."

Over the next few years they became great friends, spending many hours talking plants and gardens, be it at Piet's garden in Hummelo or Henk's. "I was only familiar with the traditional garden, and in those days I still attempted to do everything by the book," Piet says, but "thanks to Henk, my ideas about how to create a garden altered drastically. I ended up abandoning those strict rules about what was and wasn't allowed."





Clockwise from top left: Clipping takes a modernist turn in Kaatje's Garden where writhing organic shapes in box and yew provide a framework for grasses and wildflowers. Many of the perennials at Priona are robust enough to look after themselves in wilder management schemes. Among these are cream *Persicaria polymorpha* and pale yellow *Cephalaria gigantea*, which Gerritsen has introduced into his perennial border.

Below: Entranced by the wildness of nature, Henk defies the rule of the traditional perennial border that dictates that tall plants back the cascade of midsize to short plants in their march to the lawn. Instead he takes the border on a walk on the wild side and mixes heights, with tall plants like *Sanguisorba* mixing with midsize plants such as *Monarda* 'Jacob Cline'.



Henk has for the last few years undertaken several garden design commissions every year and has continued to travel to look at wildflowers in the wild, his main source of inspiration. His book on his own garden, tentatively titled *Playing Chess With Nature: The Priona Concept*, is forthcoming from Timber Press in 2009, and his friendship with Oudolf has led to collaboration on two books, both of them essentially plant directories — guides to the new palette of wild-looking, loose-growing, robust herbaceous plants. Once only garden plants for botanically minded enthusiasts, they are now marching across gardens throughout northwestern Europe, and, in alliance with North America's rich wildflower flora, in American gardens too. Packed with information gained face to face with stems and soil, the books are also enlivened by Henk's dry wit and occasional venom, as in his comment on asters: "... from time immemorial we have been confronted with those terrible lilac-purple asters in garden after garden, whilst so many other aster species were ignored."

Self-seeding has always been an important part of his garden style, as indeed it is among all the contemporary European gardeners, as it introduces that all-important note of spontaneity. In general, plants are not expected to keep to fixed positions — if they spread and move around within borders, then this is regarded as a sign that they are healthy and in the right place. Plantings are, in other words, dynamic rather than static. The Dutch approach to wilder-style gardening illustrates that their gardens are best appreciated as a gradient, from the ordered to what is almost indistinguishable from the side of the road.

Piet's designs are very definitely on the orderly side; they have strongly architectural elements, and the flowering perennials and grasses are precisely located so that their shapes and structures balance. Henk's style is wilder, looser, less predictable. His own garden also includes an element of the surreal; in one part, Kaatje's Garden, yew and box are clipped into strange, irregular shapes, like a sort of modernist attempt at formal garden making, which has somehow begun to melt. Organic, curving shapes are surrounded by a swirl of perennials, wildflowers and ornamental grasses. Elsewhere, box hens and chickens peck at the front lawn; small metal cows graze some rough grass; and red and orange annuals erupt out of a vaguely volcano-like shape carved in boxwood.

In his writing, Henk is very perceptive, and quite blunt, about gardeners, their passions and obsessions, and sees gardening as a contradictory business. What first seems to be a "grab bag turns out to be Pandora's box, which constantly releases demons: weeds, pests, too much growth in the wrong place." It is partly a desire to find peace with these demons that has driven his determination to experiment. Recently, he has turned his interest to creating planting schemes that rely on very robust herbaceous species able to suppress, or at least coexist with, notorious weeds like goutweed, Canada thistle and bindweed. From such bold thoughts and counterintuitive leaps of faith, our understanding of gardening is advanced, and indeed our ideas about what makes a garden change and grow.

RIGHT: CURTICE TAYLOR





Top: A hollyhock in late summer. Bottom: Priona first attracted notice through photos of the garden in late summer and autumn, full of seed heads. Initially the result of unsuccessful vegetable growing, Henk realized that when allowed to go to seed, vegetables, herbs and many flowers have a sculptural beauty. Here paths wend through the vegetable garden.

GERRITSEN'S FAVES: THE FAB FIVE

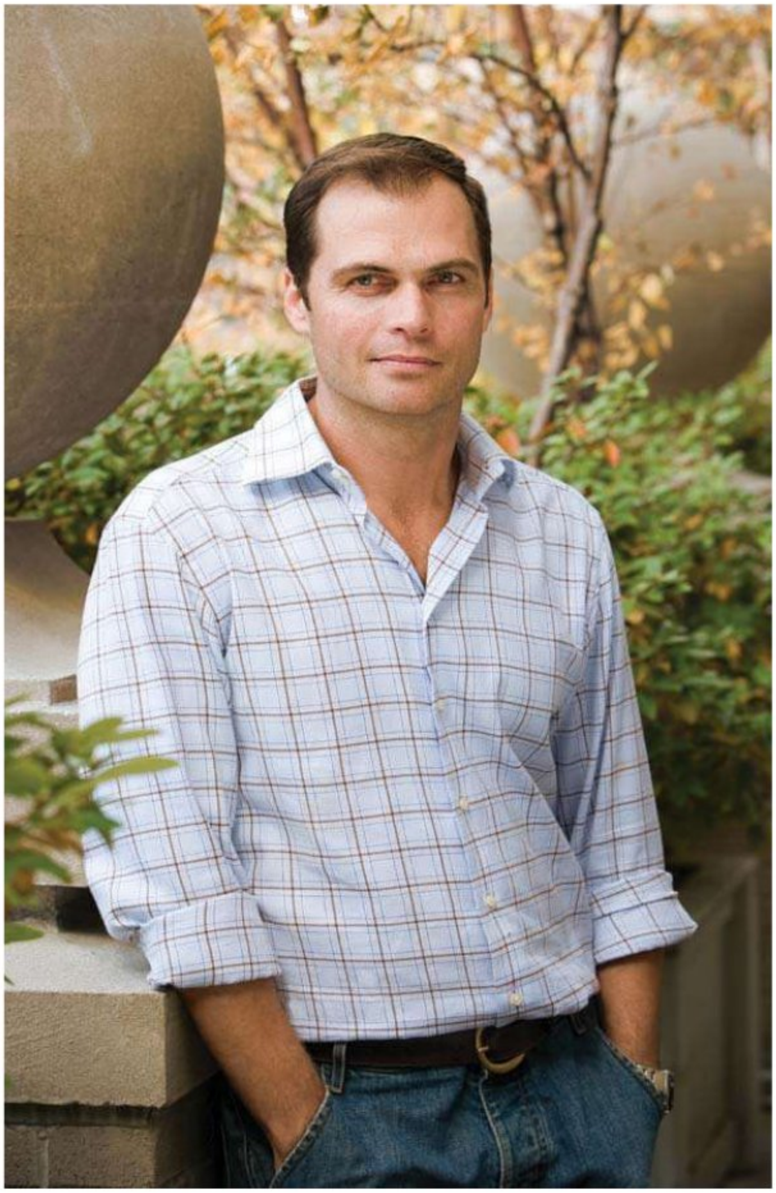
- **TREE** *Koelreuteria paniculata* (goldenrain tree), for its unforgettable shape, the quirky way its branches grow, its foliage, its golden autumn color, its pale yellow flowers in July and its swollen, orange seed bladders afterwards, and the fact that its bark is always covered in mosses and lichens. In short: a tree without shortcomings.
- **SHRUB** *Parrotia persica*, for its strangely winding branches and its multitude of autumn colors (green, yellow, orange and red, all at once).
- **PERENNIAL** *Persicaria polymorpha*, for its size (about six by six feet), its flowers that last from the end of May until the end of September while slowly changing from pure white to cream, then to pink, then to dark red and finally to brown, and the fascinating ruin it collapses into in winter, providing a perfect shelter for a host of insects and birds.
- **GRASS** *Calamagrostis brachytricha* (Korean feather reed grass), for its tidy clump of bright green foliage all summer long, its fluffy plumes of flowers in August and September, which in the morning always hold drops of dew, glittering like diamonds, and its bright orange autumn color.
- **BULB** *Chionodoxa sardensis* (Turkish glory of the snow), which seeds itself so profusely that come March and early April an ever-increasing part of the soil becomes covered in deep blue.



Allowing visitors to get a sense of place and orient themselves, the lawn at the back of the house is both the starting point and the conclusion of their journey of exploration through Priona. The animal shapes in clipped box, just visible to the right, suggest organic shapes found elsewhere, in Kaatje's Garden, and reiterate that surprises and humor are in abundance throughout.



Right: Jon Carloftis amidst birch trees and 'Delaware Valley White' azaleas. His focus is "space people actually use." Left: In the lounging area where two woven chairs are set side by side in front of an outdoor fireplace, the circular ivy topiary repeats the spherical theme of the cupola in the distance.

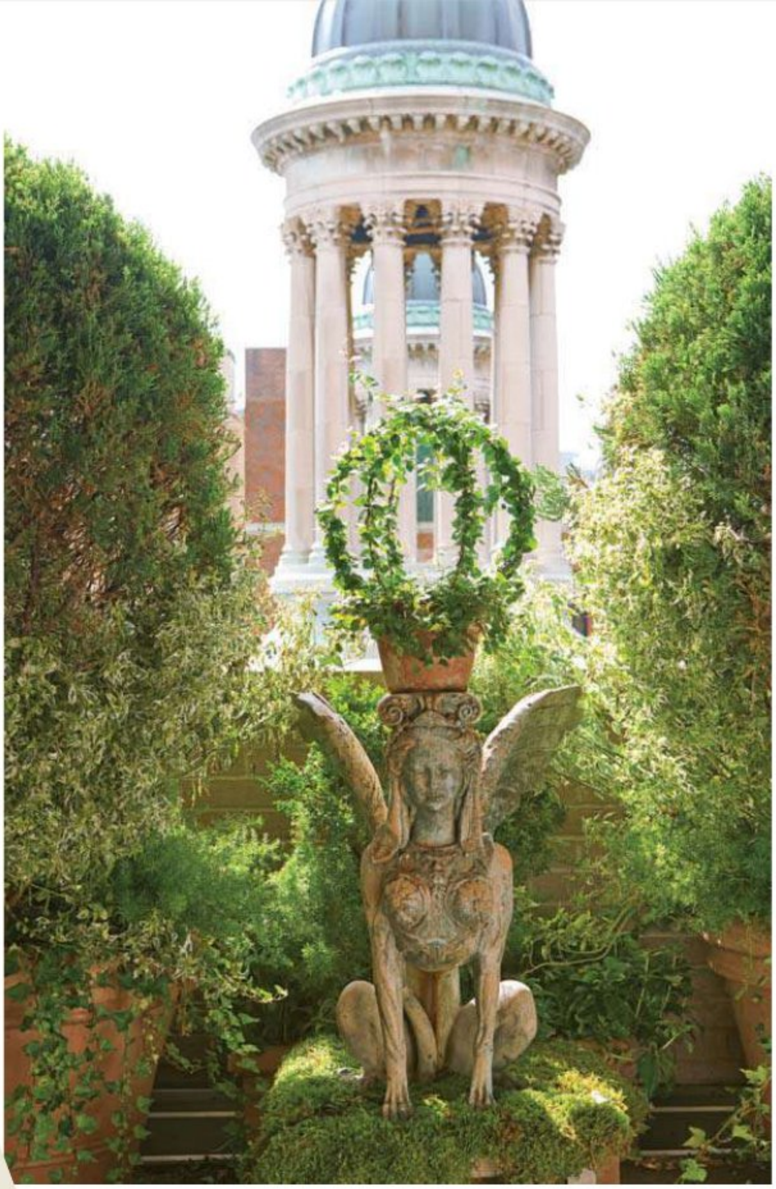




social sanctum

Grand master of the urban garden, Jon Carloftis kicks back and enjoys the view from this lived-in family terrace in Manhattan, designed for a multi-tasker client

BY TIMOTHY JACK WARD PHOTOGRAPHY BY HELEN NORMAN



AN AXIOM IN NEW YORK REAL ESTATE IS THAT THE two most prized assets are closet space and view. Only the luckiest get both — and Lauren Howard has her story to tell. Her 3,500-square-foot Upper East Side apartment is certainly not shy of enviable closet space, but her 10th-floor views — mediated by this Jon Carloftis-designed wraparound terrace garden — are stunning. "It's like living in Rome," she says.

Here, the psychotherapist/camera-friendly television commentator/clinical social worker/interior designer (only in New York, dear reader) has raised her now 20-something daughters, living with a bird's-eye view of the Italian renaissance revival belfries and "bonnets" atop Saint Jean Baptiste church on Lexington Avenue.

Enter the great urban garden designer Carloftis, who happens to have a lot of country in him too. When he first toured Howard's baby-bottom-bare terraces eight years ago when the building was newly constructed, he knew well that the composition of a garden design in this city can consist of much more than pots on a concrete balcony, and boundaries can be broader than the mere confines of square footage. And so Carloftis has figuratively reached out and plucked elements of the magnificent view and made them Howard's own, visually editing the cityscape as much as he has the plants.

Through her garden, Howard now owns the view. She recently celebrated her 50th birthday there among the rooftops with a barbecue. She routinely hosts cocktails and, say, views the Fourth of July fireworks in Central Park from her outdoor sunbathing deck or canopied daybed. "It is as if the cupolas are my architecture, and the plants augment the beauty," she says. We forgive her waxing rhapsodic because she's right.

And that in a nutshell is the genius of this garden. By using the garden to frame, screen and at times block the abrasive parts of urban living, Carloftis has visually extended the already generous 1,850-square-foot terrace. It is as though there is no division between indoor, outdoor and beyond. The resulting sense of expansive privacy is rare in the metropolis.

Above: In a moment of whimsy, Carloftis crowned a regal limestone sphinx garden ornament with a vine-entwined spherical topiary. Right: To add privacy and create a discrete outdoor room, the far wall of the dining area was screened in by a container planted tall with a smoke bush and privet.







Decorating the terrace wall in lush foliage are climbing euonymus, a Japanese maple and arborvitae under-planted with variegated ivy. Boston ivy (*Parthenocissus tricuspidata*) creates a tracery of red foliage. The Orbit lounge from JANUS et Cie makes for urban sunbathing on the sphere theme. At right, the sculptural form of a weeping blue Atlas cedar that Carloftis has nicknamed the Tree.







With her family and friends, Howard literally lives in her garden when the seasons allow. And she gives nature a boost at either end of winter with infrared heaters. The outdoor rooms, plural, include areas for dining, cooking, lounging with her fiancé and sunbathing in a bikini.

Back to urban reality, there's the gym on Lex, directly across from Howard's master bedroom balcony. Both playful and pragmatic, Carloftis planted the portion of the garden outside her window as a privacy screen, simultaneously filtering voyeurism and techno beats. And too, there's the balcony on the floor above to contend with, but you get used to it. And hey, that's New York: They get to enjoy the view too.

Howard's tier of her building is decorated with a horizontal procession of massive limestone spheres, ornaments that are scaled to the building, not her balcony, and as such make for powerful found sculpture in the garden. Carloftis picked up on the spherical shapes at Saint Jean's roof as well, and made them a visual theme for the garden. For example, the bull's-eye of a proud little circular-framed espaliered apple tree is situated precisely to focus on the view of the prettiest cupola across 76th Street.

The therapist Howard, who is as free with commentary in the day to day as in her regular appearances on the Nancy Grace news show, assesses Carloftis with care: "He has enough ego to be sure of himself, and not so much as to let nature and landscape conflict. His ego is in perfect balance to be excellent at what he does. And if you can't sublimate your ego sufficiently in life, you're going to make a mess." It may take another session to get it, but we think we agree.

In June, Howard will begin another chapter in her story of outdoor living in New York City, when she plans to marry her fiancé, a pulmonologist who is also an accomplished Italian chef. Good choice. The two have planned a well-balanced way to mark the momentous occasion as well as the union — the installation of a new outdoor kitchen. They might want to invite the vicar over from across the way.

For more information see joncarloftis.com.

Above: With all the pizzazz of an outdoor room, a chest is arranged with a pair of carved candlesticks and a tureen planted with a myrtle topiary and moss. Right: The Daydream Grande daybed from JANUS et Cie commands attention on the master bedroom terrace — offering the perfect getaway at day's end.



BY ADRIAN BLOOM PHOTOGRAPHY BY RICHARD AND ADRIAN BLOOM



In late summer a dramatic crimson river of Japanese blood grass (*Imperata cylindrica* 'Rubra') flows between conifers and shrubs in Adrian Bloom's garden, Foggy Bottom in Bressingham, England. The supporting tapestry of color and texture includes *Cedrus deodara* 'Feelin' Blue', *Pennisetum villosum*, golden *Erica* x *griffithsii* 'Valerie Griffiths', silvery *Mertensia simplicissima*, and a 30-year-old specimen of *Pinus koraiensis* 'Winton'.



LIVING RIVERS

Garden designer Adrian Bloom has found a way to inject excitement and drama into the landscape, creating "rivers" of color, texture and multi-season interest using perennials, grasses, bulbs and shrubs.

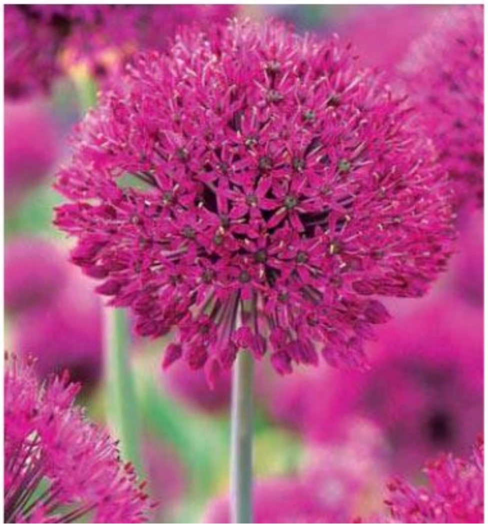


Seasonal changes enhance a river's interest. Left: This early summer display of *Allium* 'Purple Sensation' (below) emerging through *Heuchera* 'Prince' was preceded in spring by early snowdrops and white-flowered *Narcissus* 'Mount Hood'. Opposite: Later in the season the purple-leaved heuchera takes the stage, contrasting with ornamental grasses, golden heather, conifers and other shrubs as it meanders through the bed.

NO IDEA IN GARDENING, IT SEEMS, IS EVER COMpletely new. This certainly was the case when I experimented with creating a river of plants in my own garden at Foggy Bottom with *Imperata cylindrica* 'Rubra', the Japanese blood grass. I had first seen it used as a line or stream through green grass in well-known nurseryman Kurt Bluemel's garden in Maryland — a striking "river of blood." So a few years later when redesigning a large bed in Foggy Bottom that was primarily planted with conifers and winter-flowering heathers, I felt that the *Imperata*, which Kurt had for some reason renamed 'Red Baron' (surely 'Red Shogun' might have been more appropriate?), would make a dramatic feature. It certainly did, adding color and movement to its more static neighbors.

Seeing the results from this experiment, there was no stopping me. I became convinced that creating rivers of one main plant, whether in a small garden or large landscape, was a way to create drama, attract attention and make people stop and take a closer look. The more I experimented in the gardens at Bressingham, and in the United States and Europe, the more I believed that far from being only a general design feature or an extended drift, the river could and should be central to the garden.

Various principles then began to evolve in line with my preference for designing for drama and year-round interest. A river infers flowing and being low and level. Therefore the planting should meander or at least follow a relaxed and informal line, rather than run straight like a canal. From one or both ends the viewer should be encouraged to follow the river with their eyes to a focal point in the distance. Since a river flows between banks — unless it's on a levee, of course — these "banks" in the design should be higher than the river and have a variety of perennials, ornamental grasses and woody plants to create them. The eye will be carried by the repetition of selected evergreen or flowering plants in order to contrast dramatically with the "main river" and ensure seasonal interest.









In this garden at the zu Jeddeloh nursery near Bad Zwischenahn, Germany, designed and planted by Adrian Bloom and the zu Jeddeloh gardeners, the floriferous *Geranium* 'Rozanne' creates a river of bluish purple in late summer, less than a year after planting. Along the "banks" of the river are vertical *Thuja occidentalis* 'Smaragd', white *Hydrangea paniculata* 'Limelight', grasses and perennials like pink Joe-Pye weed.

PLANTS SUITABLE FOR RIVERS Low-growing perennials, ornamental grasses, conifers and shrubs can be used as the main river plant. Ideally the chosen plant should provide a long period of interest, whether for foliage or flower or both. Though beautiful on its own, the river will also rely on its companion plants, or "banks," to provide part of the spectacle. River plants should be suitable for either sun or shade, resistant to heat and humidity, and hardy, for a long life. Here are a few suggestions:

- ☐ ***BRUNNERA MACROPHYLLA* 'JACK FROST'** Tiny, bright blue forget-me-not flowers in spring, followed by silver marbled leaves that last until fall. Shade. Zones 3-7.
- ☐ ***ECHINACEA PURPUREA* 'KIM'S KNEE HIGH'** Showy, long-flowering, bright pink flowers with orange cones from mid to late summer. Seed heads add winter interest. This version tops out at two feet. Sun. Zones 4-9.
- ☐ ***GERANIUM* 'ROZANNE'** Vigorous, heat and cold tolerant, violet blue, paler-centered flowers, free-blooming from early summer to fall. Sun. Zones 5-8.
- ☐ ***HEUCHERA* 'CHOCOLATE RUFFLES'** Sun or shade depending on area, dense mound of curled leaves, red-chocolate above and reddish purple below. Wands of small greenish flowers. Long period of interest. Zones 5-9.
- ☐ ***IMPERATA CYLINDRICA* 'RUBRA'** Blood grass is spectacular but may not grow for everyone, needing adequate moisture to succeed. Narrow blades tipped crimson from midsummer until fall. Sun. Zones 6-9.
- ☐ ***OPHIOPOGON PLANISCAPUS* 'NIGRESCENS'** Purple-black-leaved, low-growing (six inches) grasslike plant, evergreen, spreading habit for shade where not too dry. Purple flowers and purple-ebony fruit. Zones 6-11.
- ☐ **OTHER GOOD RIVER CHOICES** *Hakonechloa macra* 'Aureola', *Hosta* 'Halcyon', *Juniperus horizontalis* Icee Blue®, *Salvia* x *sylvestris* 'Blauhugel' ('Blue Hill'), *Scabiosa* 'Butterfly Blue', and *Sedum* 'Herbstfreude' ('Autumn Joy')



Left: Bulbs can also create a river effect, beautiful even if brief. Here *Muscari armeniacum* drifts through *Narcissus* 'Toto' in spring. Right: Rivers by definition should be lower-growing than their banks, so a planting of *Echinacea purpurea* 'Kim's Knee High' needs to have taller plants flanking it, such as *Miscanthus sinensis* 'Morning Light'. Below: Rivers can be planted in shade as well as sun, using plants like *Hakonechloa macra* 'Aureola'.



Plant selection is paramount, and the key plant has to perform, hence the terms robust, long-flowering and foliage effect need to fit, and the plant must be suitable for the conditions of the site. My first river of 'Rozanne' geranium was planted at Bressingham in 2001, and as more about this amazing plant's performance in North America and elsewhere has become known, it has established itself as the standard by which others are judged. Its attributes are many: It is relatively low-growing, spreads widely, flowers for months, puts up with the heat and cold — and is also blue! *Imperata cylindrica* 'Rubra' works well, though it needs ample moisture to grow successfully. An easy, long-lived *Heuchera* such as 'Prince' will make a river of purple, although for a river its foliage is the main attraction and it works better when it isn't in flower. In shade I have used another first-class plant, *Brunnera macrophylla* 'Jack Frost', and *Ophiopogon planiscapus* 'Nigrescens'.



Although the plants mentioned here have months of color and interest, which can be augmented with a variety of plant associations, winter and early spring color need to be considered, too. This can be achieved by planting a colored-stem dogwood such as *Cornus sanguinea* 'Midwinter Fire' as one of the curving banks, and planting bulbs like snowdrops or scilla between the perennial river plants.

Plant rivers can run among grasses, around trees, through woodlands, down slopes and beneath bridges, and can stretch the limits from mountain stream to ocean estuary. It may take some trial and error, and plant selection and association are definitely keys to making a successful river, but this approach offers an outlet for a gardener's imagination and a creative alternative to ordinary planting schemes.

Adrian Bloom is a garden designer, author, plantsman, creator of his internationally known Foggy Bottom Garden in Bressingham, England, and recipient of the Victoria Medal of Honour from the Royal Horticultural Society. See bressinghamgardens.com.

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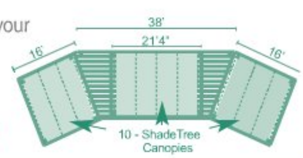
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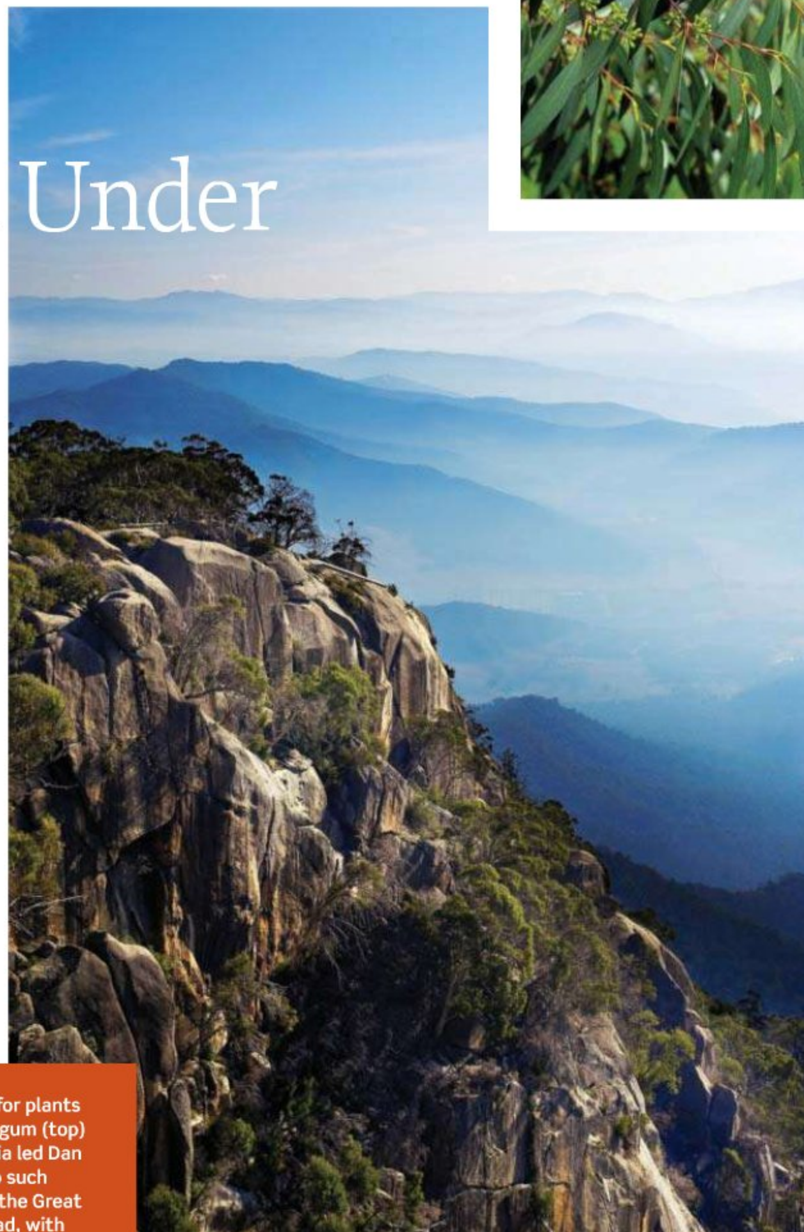
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PLANT HUNTER BY DAN HINKLEY

Botany Down Under



The hunt for plants like snow gum (top) in Australia led Dan Hinkley to such places as the Great Alpine Road, with views like the one above from Mount Buffalo National Park.

TOP TO BOTTOM: ANDREA JONES; DAVID WALL/ALAMY

A FEW YEARS BACK, WHEN THE SUPER-CONTINENT of Gondwana fractured like a bad marriage, a sizeable shard called Australia, with its allotment of genetic resources, was eventually set adrift in the southern Pacific. Ultimately it chose coordinates that require a lifetime of accumulated air miles for a business-class upgrade should one wish to visit. With this sequestering, so far removed from the rest of life on Earth, it crafted flora and fauna with sufficient character to justify the modern-day torture of getting there. It is just this flora, or a tiny fraction of it, that enticed me to endure the travel ordeal for a second time.

For it is here that one finds asparagus relatives posing as trees, marsupials doubling as ducks, and an arsenal of spiders, ants and snakes whose toxins are a source of national pride. It is a bit of New Zealand with the tap turned off, a tad of South America gone feral and a more dashing dash of South Africa. Given its isolation, landmass and pronounced deficit of water, what has been fabricated from its original stowage of raw data is a profound marvel.

The natural beauty of Australia is quiet. The prevalence of grayness in the flora, an adaptation to aridity, has undoubtedly transmuted the ruling colonial powers more than even they might realize. The naively garish colors of downtown Australian cities might be considered a stratagem to combat the monotony of its primary overstory and signature element, eucalyptus.

To the untrained eye, the gum forests are a relentless roll of ever-blue-gray-green, with a crackling mulch of tawny un-decomposed leaves beneath and, on occasion, a contently noshing Koala. I remain in awe of those who can sort out the 700-some species into their taxonomic territory (only one species, *Eucalyptus deglupta*, naturally occurs in the Northern Hemisphere, in the Philippines).

But to suggest that the array of *Eucalyptus* species is drab and uniformly indistinct is like saying the same of the majestic coniferous forests of North America. It was gratifying while on the Great Alpine Road in southeast Victoria, to spend an evening amidst *Eucalyptus pauciflora*, the snow gum. At 7,000 feet of elevation, this species, with long, leathery, cloudy blue leaves attached by red petioles, assuredly provides an enchanting scene in winter with the plaster of its foliage upon freshly fallen snow. It is considered one of the hardiest of the gums, long cultivated in the Pacific Northwest.

On a sharp spring day in early November, I hiked the surrounding hills where each bend in the trail unveiled yet another treasure. Unlike the monotonous roll call of flora and fauna that I encounter in the mountains of Washington state, here the under-story offered unexpected interactions for hours on end.

At first there were hummocks of *Hakea*, a genus in the Proteaceae, with pointed evergreen foliage and a swarm of honey-scented creamy white flowers. Then an expanse of

Podocarpus lawrencii, a dwarf spreading conifer with short, steel-blue, blunt-tipped needles. Next bend, *Drimys xerophila*, a species of winter's bark I did not know existed. Known as mountain pepper for its pungent leaves and seeds used for culinary purposes, the genus also appears in Chile and Argentina with *Drimys winteri*, whose ascorbic-acid-rich bark was used as a "cure" for scurvy.

Echoing through the forest was the haunting, exaggerated mimicking of lyre birds, impressing mates with personal renditions of galahs, magpies and even chainsaws. Across an open meadow, I found myself in the dead center of a hurling, leaping conveyance of red kangaroos that I had disturbed from their midday siesta. I do not believe I have ever before been as transfixed as I was by this brief and unexpected natural interfacing.

The acme of the day's effort was at last encountering *Grevillea victoriae* in the wild. It might have been more predictable to wish to see the Wollemi pine, *Wollemia nobilis*, discovered in the Blue Mountains near Sydney in 1994. From obscurity, indeed "extinction," to garden-center celebrity in a decade, this living fossil can be found in virtually every nursery in Europe, New Zealand and Australia. Though I certainly mean no disregard to *Wollemia* — in fact I will be placing it in my garden this year — my excitement in encountering a plant in the wild is derived mostly from respect for its ornamental attributes and its reliable performance in my garden. And there are few evergreen shrubs that offer the length of blossom and ornament of evergreen foliage that *Grevillea victoriae* does. A member of a genus of 360 evergreen species in the protea family, it's found in Australia, New Caledonia and New Guinea.

A dense rounded shrub to five feet, its tawny orange flowers, rich in nectar, form along pendulous racemes that bloom from late October until April. In the Pacific Northwest, our winter resident Anna's hummingbird finds the flowers a reliable food source, especially during winter frosts. Interestingly, this species has received high marks for its garden performance in the Southeastern states, bucking the trend of most Australian plants, which resent heat and humidity. Seeing this species where it was designed to grow will forever reshape my appreciation.

In western Victoria, I spent three days in the Grampians, a moderately sized mountain

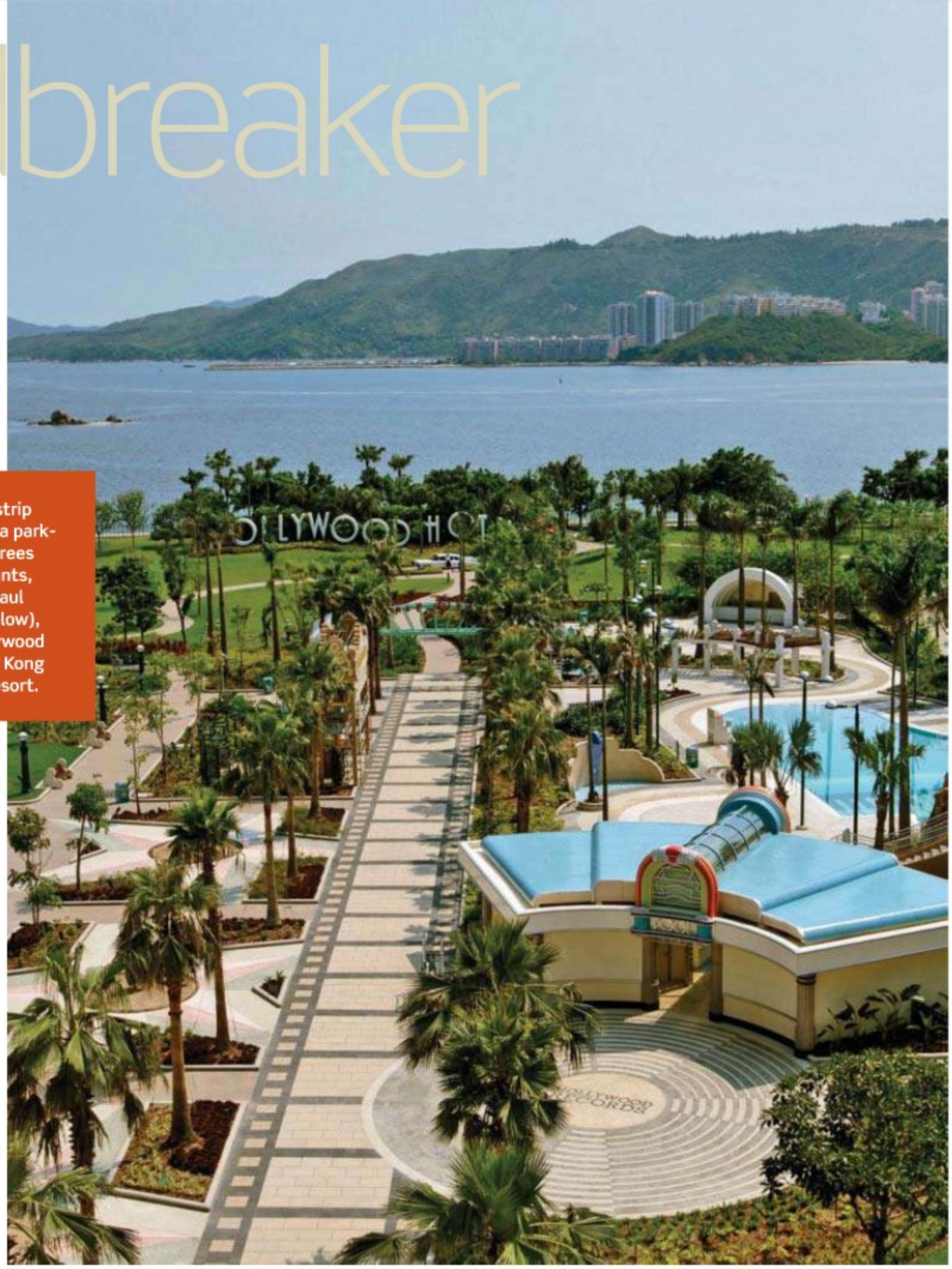
range that sadly was ravaged by a brushfire two years ago. Here *Xanthorrhoea australis*, one of the grass trees or balgas, had recovered from the inferno, with crowns of outspread linear leaves atop blackened trunks and spires of white flowers rising 15 feet or more. With a cacophony of sulfur-crested cockatoos in the eucalyptus, and the Technicolor flash of a pair of crimson rosellas, I reveled in encountering this species in the wild.

Extremely slow in growth, the specimens I admired had germinated at least two centuries before. Many are dug from the bush for landscape use, although the survival rate of transplants is dismally low. It is better to start with a seedling and, in the words of the late Graham Stuart Thomas, manure well with patience. The results, in the ground in temperate zones or as containerized specimens in colder climates, are well worth the wait.

Here too grew several species of the ornamental genus of vines and small shrubs *Billardiera*, sharing the same family as the pittosporums. My experience had been thus far with the Tasmanian species *Billardiera longiflora*. Along wiry twining stems carrying diminutive linear foliage, the tubular yellow flowers of spring are replaced in autumn by succulent berries of lapis lazuli. In the Grampians grew several of the roughly 25 species, most of which I had been unfamiliar with but now am keen to attempt to cultivate.

In open and well-drained sites here and in the coastal dunes of the southern coast, I was delighted to find *Pelargonium australe* in bloom. Primarily found in South Africa, the genus *Pelargonium* is poorly represented in Australia. Despite the popularity, some might say vulgarity, of hybrid geraniums, I find the undiluted charms of wild species more to my liking, and they should demand more attention by gardeners across North America.

A day before my departure, en route to Taiwan for further botanizing, I was given an appropriate send-off to remember my time down under. While preparing my plants for export, I inadvertently stepped on a colony of bull ants, whose bites are responsible for more yearly deaths in Australia than those of snakes, spiders, crocodiles and sharks combined. Their annoying stings were appreciated as a reminder that I was in a place fantastically unfamiliar, where another lifetime or two would be needed to comprehend the diversity found here and nowhere else.



Right: A film-strip walk through a parkland of palm trees and exotic plants, designed by Paul Comstock (below), tells the Hollywood story at Hong Kong Disneyland Resort.



LEFT TO RIGHT: BOB RIHA; COURTESY PAUL COMSTOCK AND HONG KONG DISNEYLAND RESORT

Designing Disney

Paul Comstock: A magic maker who moves mountains and dreams big

PAUL COMSTOCK DREAMS BIG, PLANS BIG AND designs big. When Michael Eisner, then CEO of the Walt Disney Company, decided that the site of the 350-acre Hong Kong Disneyland Resort be set in the bay of Lantau Island in the South China Sea, Paul had to make the ground before he planted the park. Not a problem. Engineers first filled in the bay with undersea fill. Then soil-blending mixers worked 24 hours a day for 18 months to combine peat brought in on thousands of railroad cars with washed sand from Chinese rivers and clay from a ground-up mountain to make the soil.

For the next six years, Paul traveled all over the world, to 23 countries to collect 15,000,000 plants and 350,000 trees. He started 25 nurseries in almost as many countries to propagate and nurture them. In some ways, he admits, it was like playing a sorcerer's apprentice. He was influencing entire economies. But he was just carrying out what he had been told: "Do whatever it takes to get the job done," and "Just be sure it's good." He spent 17 years working for the Walt Disney Company,

designing, planning and installing the landscape for Disney's Animal Kingdom and Walt Disney World near Orlando, Disneyland Resort Paris, the Disneyland Resort in California and Hong Kong Disneyland Resort.

After a brief stab at retirement, he's now back at work commuting from his Malibu beachfront cottage to the Paul Comstock Studio at ValleyCrest Design Group in Calabasas, California, in his (bike- and surfboard-carrying) Land Rover. And he's still tackling big jobs. As he says: "How hard is it to look at a 10-by-10 plot and multiply it by 100?"

Paul's passion for plants began on the hikes he took with his grandmother and his father, a career nurseryman with Monrovia Growers, in the California hills near his home in Glendora. Somehow he found time when not surfing to train as a landscape architect and took on an overload of jobs with just a pickup truck and a few workers. When his father suggested he take a couple weeks off, Paul did something he had never done before — he heeded his Dad's advice. During that break he created a small waterfall garden and gazebo in the Los Angeles County Arboretum & Botanic Garden. Bill Evans, half of the brother team who designed the original Disneyland for Walt Disney in the 1950s, saw it, liked it and told Paul that if he was interested in doing larger gardens he'd have to get licensed. Once credentialed, he started out working for Joe Linesch, who taught him about detail, line and point of focus. Then he went on to work for more than 20 years with Bill Evans, who was all about the big picture.

Paul's work benefited from both mentors, and he continues to design by Bill Evans' credo: Use common plants in uncommon ways and use uncommon plants in common ways. That came in handy at Disneyland Resort Paris, where he had to re-create nature and capture the essence of a myriad of ecosystems in the rural European countryside.

Paul understood that creating these iconic landscapes was never about reality. It was all about telling the story in every detail. Lighting, sound, the management of space, and the color, texture, even the size of leaves are important to seamlessly carry out a theme. And that theme has to be understood whether it's being viewed from a hotel balcony or from a child's stroller. Around the Hollywood Hotel at the Hong Kong Disneyland Resort, he put a filmstrip in the sidewalk, designed a Liberace-like grand-piano-shaped pool and added a cloverleaf maze reminiscent of Hollywood freeways. In order to make a Utah-looking environment at Disneyland Resort Paris for European visitors who had never seen anything like it, he approached it like a painting. With help from Imagineering's principal creative executive Marty Sklar, he exaggerated the perspective by putting plants with greener and larger leaves in the foreground close to the ground, and reducing the texture and fading the color by utilizing dwarf Colorado blue spruce in the background.

Paul remains a self-admitted crazy plant hunter. His own wife, Stephanie, confesses to sneaking away while Paul banged on trees in an Australian park to get seeds to fall into his hands. He is always on the lookout for plants that might do really well in California and becomes almost breathless when enthusing over discoveries like the *Mucuna birdwoodiana*: "Butter yellow, huge flowers, great growing on a grand-scaled pergola in Canton or the *Amherstia nobilis* in Myanmar!"

He finds creative ways to move plants — big or small — around the globe. When he

found the perfect tree in the middle of a cow pasture in Australia, he said to the cows, "Sorry, dudes, we're taking your tree." They dug it up, cut every leaf off the 40-foot tree to take the stress off the root system, then trucked it and its six-foot-by-six-foot root ball 600 miles. Ninety days later it had leafed out, and a replacement tree had been delivered to the cows. For another project in Hong Kong, he found 70 varieties of trees he wanted in the Caribbean and sent them via FedEx in two-inch pots. Those seedlings are now 25-foot trees!

His private commissions have been equally challenging. A family in Ireland recently hired Paul to design a landscape with an 18-hole golf course at their castle. But there wasn't room, so Paul laid out a par-three, nine-hole course instead. To give them the other nine holes, he proposed submerging railroad cars at strategic points and filling them with landscape plants. By pulling a switch, they would all change direction and the "new" holes would appear!

It's impossible to imagine Paul not being excited about his work. It's equally impossible to imagine him not living up to the standard set out for him by Bill Evans and Walt Disney, "Quality is job one." He'll be doing that in his current projects, which include a landscape design in collaboration with the artist Robert Irwin for the new Renzo Piano addition to the Los Angeles County Museum of Art, a complete redo of a swanky Hawaiian resort, a themed botanical environment and luxury resort in the Middle East, and a major sports venue in Southern California.

It's really a shame that those who reap the big rewards of Paul's horticultural knowledge and worldwide trekking don't get a chance to see his "light up a room" smile or experience his joyous charisma. As his former boss at Disney describes it, "Paul radiates passion for living things in the plant world, and the people who care about that world."

Does he worry about the future of that world? Not if we stay attached to the garden, he says. "As long as we teach our children garden design, humanity will have a rosy future."

—**CAROLYN DOEPKE BENNETT**

For more information, e-mail info@paulcomstockstudio.com. Carolyn Doepke Bennett, M.A., is a landscape historian and lecturer living in Los Angeles. She serves on the boards of the Cultural Landscape Foundation, the Los Angeles Arboretum Foundation and the Garden School Foundation.

WHERE TO BUY WAY HOT PLANTS Below is a mail-order source list for the plants featured in Way Hot 2008. Many of these might be carried by your local garden centers, or the centers might be able to order them for you. At the time the March 2008 issue was printed, the sources below did list the plants as available, but that can change as the season progresses. And other nurseries that did not list a particular plant at press time might have it available later in the year. So you might find additional sources by doing a Web search for that plant. A few of the plants below do not list a source; check with your local garden centers for these.

Another way to locate plants is through the Mailorder Gardening Association (mailordergardening.com), which lists catalogs and other gardening publications.

We want to introduce our readers to the latest plants, but some of them are so new to the market that their availability might be limited this year. But don't lose heart! Keep watching for them on the Web and in garden centers during the coming months as they become more widely marketed. Happy shopping!

Spice Girls

ACALYPHA 'SIZZLE SCISSORS': Proven Winners (retail locator)
AECHMEA BLANCHETIANA: Gardino Nursery, Rare Flora, Tropiflora
CAPSICUM ANNUUM 'MEDUSA': B & T World Seeds, Bluebird Nursery (retail locator), Mountain Meadow Seeds, Reimer Seeds
CAPSICUM ANNUUM 'CHILLY CHILI': B & T World Seeds, Reimer Seeds, Territorial Seed Company
GAILLARDIA COMMOTION™ 'FRENZY' AND 'TIZZY': Novalis (retail locator)
HEUCHERA 'GEORGIA PEACH'/SOUTHERN BELL SERIES: Terra Nova (retail locator)
IRESINE 'BLAZIN' LIME'
KALANCHOE 'MAYON'
OSTEOSPERMUM SUMMERTIME SERIES
RUDBECKIA 'RADIANCE': Rush Creek Growers (retail locator)
SALVIA SPLENDENS 'DANCING FLAME': Logee's, Loghouse Plants (retail locator), Soquel Nursery (retail locator), the Flower Company

Back in Black

AGONIS FLEXUOSA 'JERVIS BAY AFTERDARK': San Marcos Growers (retail locator)
CATALPA X _ERUBESCENS_ 'PURPUREA': Forestfarm, Sunrise
CORDYLINE 'BURGUNDY SPIRE': Anthony Tesselaar (retail locator), Monrovia (retail locator)
DAHLIA HAPPY SINGLE SERIES: Garden Harvest, White Flower Farm
DIANTHUS BARBATUS 'BLACK ADDER': B & T World Seeds, Chocolate Flower Farm, Hardy Plants, Rush Creek (retail locator)
DISPORUM CANTONIENSE 'NIGHT HERON': Arrowhead Alpines, Avant Gardens, Big Dipper Farm, Digging Dog, Heronswood, Siskiyou
GOSSYPIUM HERBACEUM 'NIGRA': Landcraft (retail locator)
MUSA ACUMINATA 'SIAM RUBY': Asiatica, Central Florida Farms, Plant Delights, Stokes Tropicals
SOLENOSTEMON 'CHOCOLATE MINT': Burpee, Chocolate Flower Farm, Park Seed, Veseys
SOLENOSTEMON 'FISHNET STOCKINGS': Avant Gardens, Proven Winners (retail locator), Rosy Dawn, Territorial Seed Company
TACCA CHANTRIERI: Eldon Accessories, Gardino Nursery, Rare Flora, Thompson & Morgan, Top Tropicals, Van Bourgondien

Heavy Metal

ALOCASIA CUPREA: Black Jungle, Eldon Accessories, Landcraft (retail locator)
ALTERNANTHERA FICOIDEA 'RED THREAD': Black Jungle, Glasshouse Works, Proven Winners (retail locator), Sunny Border (retail locator)
ATHYRIUM NIPONICUM VAR. _PICTUM_ 'SILVER FALLS': Big Dipper Farm, Canning Perennials, Deer Resistant Landscape Nursery, Garden Crossings, Lazy S'S, Plant Delights, Terra Nova (retail locator), Wayside
BEGONIA 'METALLIC MIST': Dutch Gardens, Novalis (retail locator), Plant Delights, Terra Nova (retail locator), Territorial Seed Company
COPROSMA 'EVENING GLOW': Avant Gardens, Joy Creek, Landcraft (retail locator), Kartuz, San Marcos Growers (retail locator)
FARFUGIUM JAPONICUM VAR. _GIGANTEUM_: Big Dipper Farm, Landcraft (retail locator), Plant Delights, San Marcos Growers (retail locator)
MICROSORUM THAILANDICUM: Asiatica, Black Jungle, Tropiflora
PLECTRANTHUS 'EMERALD LACE': Harris Seeds, Park Seed, Seedman
PULMONARIA 'SILVER SHIMMERS': Big Dipper Farm, Dutch Gardens, Hallson Gardens, Heronswood, Joy Creek, Munchkin, Plant Delights, Terra Nova (retail locator)
PULMONARIA 'SAMOURAI': Cottage Garden, Northland, Plant Delights
STROBILANTHES DYERIANUS: Avant Gardens, Kartuz Greenhouses, Logee's, Novalis (retail locator), Plumeria Gallery, San Marcos Growers (retail locator), Santa Rosa Gardens, Select Seeds, White Flower Farm

Funky Groove

ALOCASIA 'STINGRAY': Dragon Agro, Equatorial Exotics
BEAUCARNEA RECURVATA 'VARIEGATA': Landcraft (retail locator), San Marcos Growers (retail locator); similar _B._ 'Gold Star' with yellow margins available from San Marcos Growers (retail locator)
CEPHALANTHUS OCCIDENTALIS 'SPUTNIK': Arrowhead Alpines, Big Dipper Farm, Canning Perennials, Deer Resistant, Gossler Farms, Meadowbrook

sourcebook

***DAVIDIA INVOLUCRATA* 'SONOMA':** Bloom River, Gossler Farms, Greer Gardens
***ECHINACEA* 'COCONUT LIME':** Avant Gardens, Big Dipper Farm, Canning Perennials, Dutch Gardens, Garden Crossings, Garden Splendor (retail locator), Great Garden Plants, Lazy S'S, Novalis (retail locator), RareFind, Sooner Plant Farm, Terra Nova (retail locator), Territorial Seed Company, Van Bourgondien, Van Dyck's, Wayside, White Flower Farm, Wright Gardens
***FICUS ASPERA* 'PARCELLII':** B & T World Seeds, Glasshouse Works
***PHYTOLACCA AMERICANA* 'VARIEGATA':** B & T World Seeds, Broken Arrow, Landcraft (retail locator), Summer Hill Seeds; similar *P. americana* 'Silberstein' available from J.L. Hudson
***PODOPHYLLUM* 'SPOTTY DOTTY':** Big Dipper Farm, Epic Plant Company (retail locator), Fraser's Thimble Farms, Plant Delights, Terra Nova (retail locator)
***PODOPHYLLUM* 'KALEIDOSCOPE':** Big Dipper Farm, Deer Resistant, Epic Plants (retail locator), Fantastic Plants, Fraser's Thimble Farms, Plant Delights, Terra Nova (retail locator), White Flower Farm
***ROBINIA PSEUDOACACIA* TWISTY BABY™:** Monrovia (retail locator), Pender, Sooner Plant Farm, V. Kraus
***SANSEVIERIA CYLINDRICA*:** Bob Smoley's, Stokes Tropicals

Rhythm & Rhyme

***ACNATHERUM CALAMAGROSTIS*:** Chiltern Seeds, GardenMakers, Gardens North, High Country Gardens, Pase Seeds
***COLOCASIA ESCULENTA* 'PINEAPPLE PRINCESS' AND 'DIAMOND HEAD':** Plant Delights
***DIANELLA REVOLUTA* BABY BLISS™:** Monrovia (retail locator), San Marcos (retail locator)
***DRACAENA REFLEXA* 'SONG OF INDIA':** Glasshouse Works
***DRYOPTERIS FILIX-MAS* 'PARSLEY':** Big Dipper Farm, Deer Resistant Landscape, Klehm's, Lazy S'S, Lighthouse, Oakcrest, Plant Delights, Fraser's Thimble Farms, White Flower Farm
***ECHEVERIA SUBRIGIDA* 'FIRE AND ICE'/ RETRO SUCCULENTS:** Proven Winners (retail locator)
***METASEQUOIA GLYPTOSTROBOIDES* 'GOLD RUSH':** Arrowhead Alpines, Bloom River, Forestfarm, Gossler Farms, Greer Gardens, Klehm's
***NICOTIANA* 'BABYBELLA'**
***SCOPARIA* ILUMINA™ 'POWDER BLUE'**
SUNNY SUCCULENTS
***TALINUM PANICULATUM* 'LIMON':** B & T World Seeds, Dominion-Seed-House, Park Seed, Simply Beautiful (retail locator)

Contact Information

Anthony Tesselaar Plants: 310-349-0714, tesselaar.com
Arrowhead Alpines: 517-223-3581, arrowhead-alpines.com
Asiatica: asiatica@nni.com, asiaticanursery.com
Avant Gardens: 508-998-8819, avantgardensne.com
B & T World Seeds: b-and-t-world-seeds.com
Big Dipper Farm: 360-886-8133, bigdipperfarm.com
Black Jungle: 800-268-1813, blackjungle.com
Bloom River Gardens: 541-726-8997, bloomriver.com
Bluebird Nursery: 800-356-9164, bluebirdnursery.com
Bob Smoley's Garden World: 352-465-8254, bobsmoleys.com
Broken Arrow Nursery: 203-288-1026, brokenarrownursery.com
Burpee: 800-333-5808, burpee.com
Canning Perennials: 519-458-4271, canningperennials.com
Central Florida Farms: centralfloridafarms.com
Chiltern Seeds: info@chilternseeds.co.uk, edirectory.co.uk/chilternseeds
Chocolate Flower Farm: 360-221-2464, chocolateflowerfarm.com
Cottage Garden: 618-729-4324, cottgardens.com
Deer Resistant Landscape Nursery: 800-595-3650, deerxlandscape.com
Digging Dog Nursery: 707-937-1130, diggingdog.com
Dominion-Seed-House: 800-784-3037, dominion-seed-house.com
Dragon Agro Products: 908-208-4767 or 732-297-2829, dragonagro.com
Dutch Gardens: 888-821-0448, dutchgardens.com
Eldon Accessories: 800-685-1533, eldonaccess.com
Epic Plant Company: epicplants.com (retail locator)
Equatorial Exotics: equatorialexotics.com
Fantastic Plants: 901-438-1912, fantasticplants.com
The Flower Company: 207-439-4023, flowerco.com
Forestfarm: 541-846-7269, forestfarm.com
Fraser's Thimble Farms: 250-537-5788, thimblefarms.com
Garden Crossings: 616-875-6355, gardencrossings.com
Garden Harvest Supply: gardenharvestsupply.com
GardenMakers: 978-948-8481, gardenmakers.com
Gardens North: 613-489-0065, gardensnorth.com
Garden Splendor: gardensplendor.com
Gardino Nursery Corp.: 888-323-1333, gardinonursery.com or rareflora.com
Glasshouse Works: 740-662-2142, glasshouseworks.com
Gossler Farms Nursery: 541-746-3922, gosslerfarms.com
Great Garden Plants: 877-447-4769, greatgardenplants.com
Greer Gardens: 800-548-0111 or 541-686-8266, greergardens.com
Hallson Gardens: 517-592-9450, perennialnursery.com
Hardy Plants: hardyplants.com
Harris Seeds: 800-544-7938, harrisseeds.com
Heronswood: 877-674-4714, heronswood.com
High Country Gardens: 800-925-9387, highcountrygardens.com
J.L. Hudson, Seedsman: jlhudsonseeds.net
Joy Creek Nursery: 503-543-7474, joycreek.com
Kartuz Greenhouses: 760-941-3613, kartuz.com
Klehm's Song Sparrow: 800-553-3715, songsparrow.com
Landcraft Environments: 631-298-3510, landcraftenvironment.com
Lazy S'S Farm Nursery: lazyssfarm.com
Lighthouse Gardens: 585-582-725, lighthouse-gardens.com
Logee's Greenhouses: 888-330-8038, logees.com
Log House Plants: 541-942-2288, loghouseplants.com
Meadowbrook Nursery: 828-738-8300, we-du.com

Monrovia: monrovia.com
Mountain Meadow Seeds: mountainmeadowseeds.com
Munchkin Nursery & Gardens: 812-633-4858, munchkinnursery.com
Northland Gardens: 800-426-6724, northlandgardens.com
Novalis: 888-845-1988, novalisinc.com
Oakcrest Gardens: 712-527-4974, oakcrestgardens.com
Park Seed Company: 800-213-0076, parkseed.com
Pase Seeds: 716-337-0361, paseseeds.com
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Proven Winners: 877-865-5818, provenwinners.com/findaretailer or colorchoiceplants.com/retailers.htm
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Sunny Border Nurseries: sunnyborder.com
Sunrise Plant Growers: 513-317-8526, sunriseplantgrowers.com
Terra Nova Nurseries: 800-215-9450, terranovanurseries.com
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www.marianigardens.com
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Mostardi Nursery (Newton Square)
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www.prismpoolcenter.com

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www.bigredsun.com
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www.jacksonshg.com
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PH: 281-351-8851
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The Wreath Factory (Plymouth)
PH: 920-893-8700
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Private Garden designs, manufactures, and constructs garden centers, growing ranges, conservatories, pool enclosures, and glasshouses.

14 Walpole Woodworkers
Since 1933 Walpole has brought style to outdoor areas with handcrafted arbors, fence, furniture, and more.

DECKING/PAVERS/TILE 902

15 Eldorado Stone
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16 Hanover Architectural Products
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17 Stepstone, Inc.
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HOME FURNISHINGS 904

18 Barlow Tyrie
Manufacturer since 1920 of fine teak aluminum and stainless steel garden furniture including dining tables and chairs steamer chairs benches...

19 Charleston Gardens
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20 Housewarmings Outdoor
Housewarmings Outdoor is a premium, custom designer/manufacturer of Outdoor rooms: Pergolas, Grill Islands, Outdoor Fireplaces, and Firepits. We are the Outdoor living experts!

21 Jardin de Ville
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22 Janus et Cie
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23 ShadeTree Retractable Patio Canopies
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24 Summer Classics
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OUTDOOR KITCHEN/BBQ 905

25 Kalamazoo Outdoor Gourmet
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PLANT & GARDEN PRODUCTS 906

26 Bartlett Tree Expert
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30 Garden Splendor
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32 Jackson & Perkins
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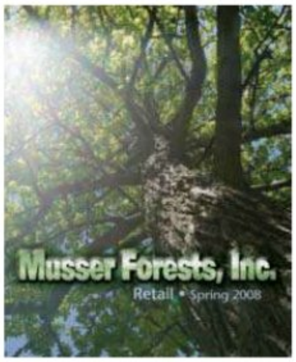
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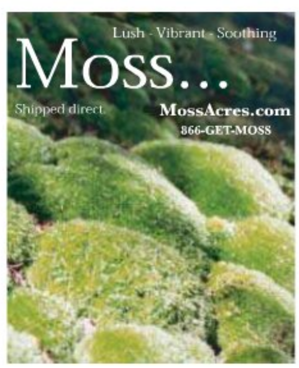
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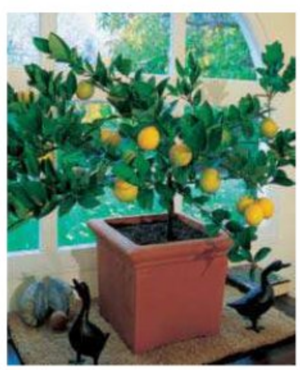




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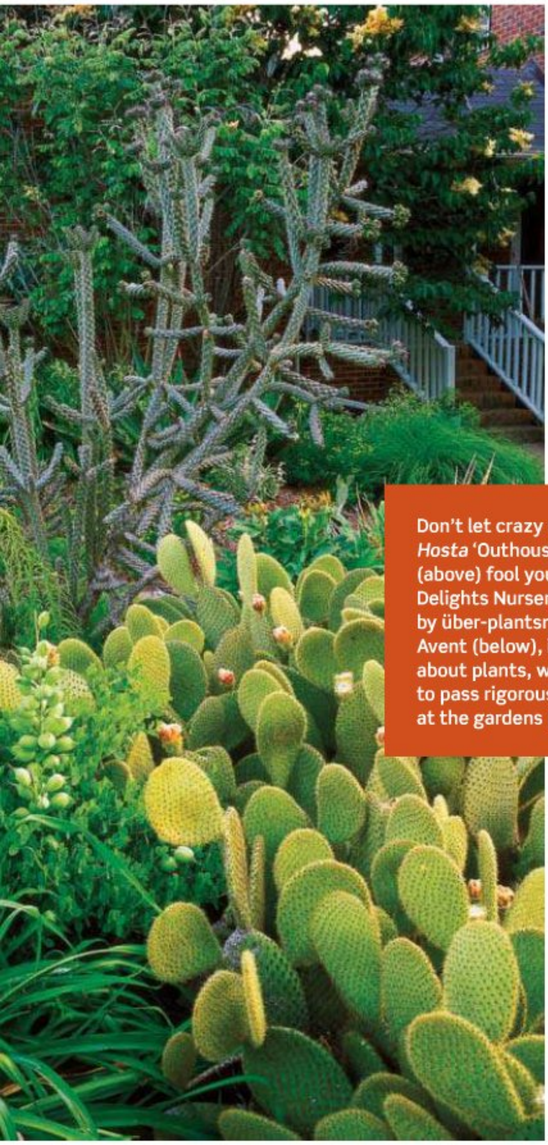
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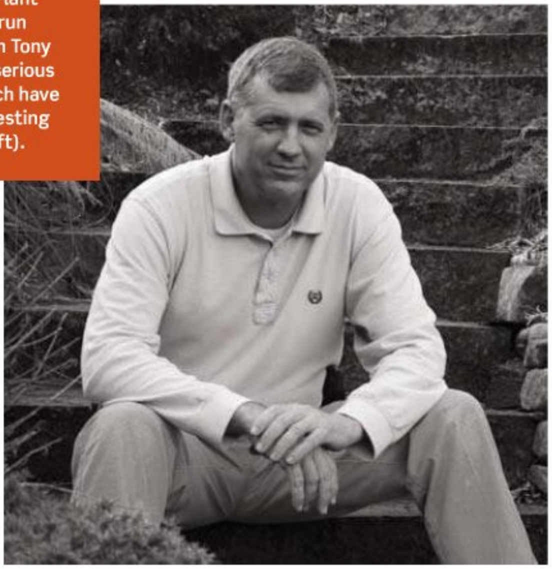
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UNABASHED PLANT FANATIC TONY AVENT CHANNELS HIS CONSPICUOUS ENTHUsiasm into many roles — nurseryman, plant explorer, hybridizer, writer, lecturer. As owner of Plant Delights Nursery in Raleigh, North Carolina, Avent specializes in unique perennials that pass muster for looks, compatibility, durability and manners. A crusader for plants and the people who love them, he equally embraces the good, the cantankerous and the freaky, with a blend of science and psychology — and humor, lots of humor. – **JENNY ANDREWS**







Don't let crazy names like *Hosta* 'Outhouse Delight' (above) fool you. Plant Delights Nursery, run by über-plantsman Tony Avent (below), is serious about plants, which have to pass rigorous testing at the gardens (left).

Q. *Have you a favorite hunting ground for plants?*
A. Arizona is magical. Forty of our last 50 exploring trips have been in the United States. Taiwan is also on the hit list.
Q. *Tell me a scary plant-hunting story.*
A. Staring down the barrel of a rancher's gun in Texas, trying to collect *Baptisia* seed from a cow pasture.
Q. *Explain your concept of "drifts of one."*
A. Our advice is "install small." Otherwise, there's no connection between gardener and landscape. Same with kids — you don't go out and acquire 25-year-olds to start with. It's all about biodiversity, multi-season interest and gardens with emotion.
Q. *Your funny plant names are famous.*
A. One of our biggest sellers has been *Hosta* 'Outhouse Delight'. A new one is *Hosta* 'Stimulation' — you have to see it to believe it!
Q. *Are you obsessed with hostas?*
A. We were hostas before hostas were cool. Now we're only looking for high-end ones. And we don't grow a hosta unless we can identify it from 10 feet away without a tag.
Q. *Name one of your biggest challenges in bringing new plants to the marketplace.*
A. Acquiring the plants for testing. Plant patents have complicated things, though the royalty situation opens up opportunities.
Q. *What's the trick for spotting a great new plant?*
A. You need an eye for it, to understand its potential. Not everyone has that skill set.
Q. *Alternate career choice?*
A. Psychology. I enjoy getting into people's heads and finding out what they want.
For more information see plantdelights.com.

CLOCKWISE FROM TOP LEFT: SAXON HOLT; COURTESY PLANT DELIGHTS (2)